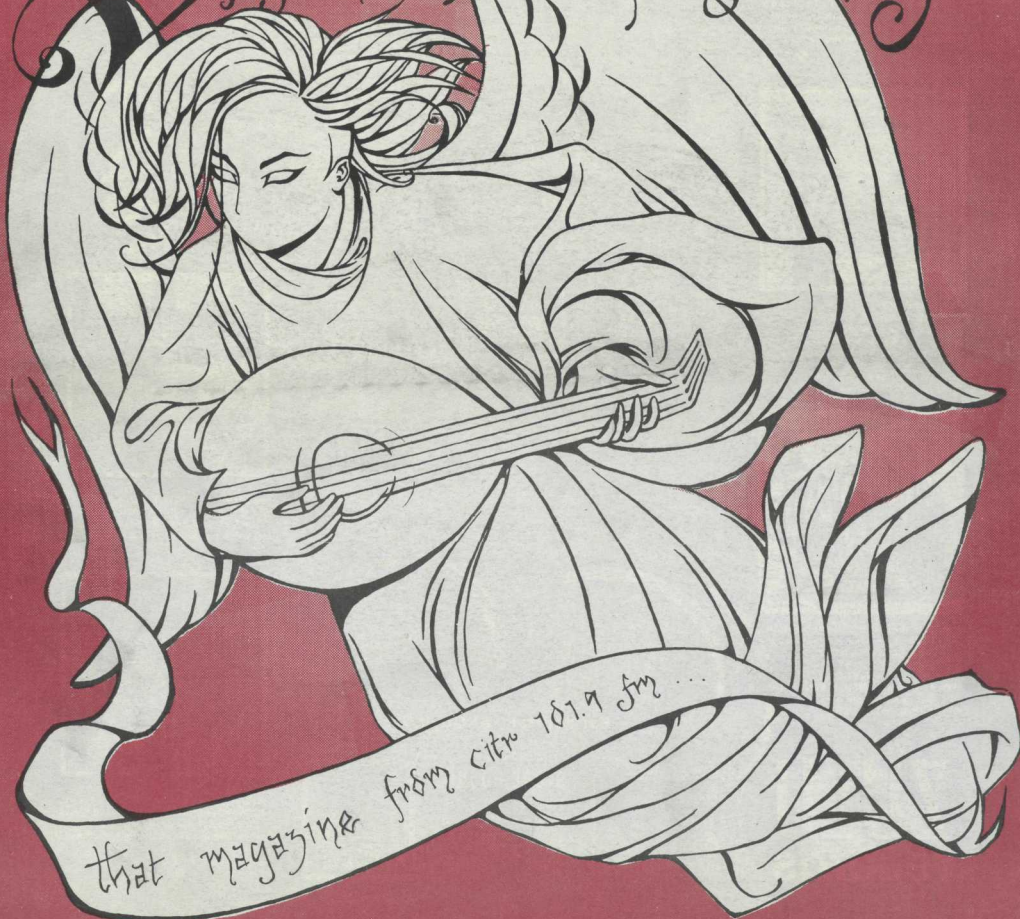


JANUARY '95 #144

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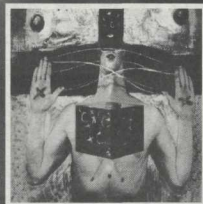
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AND
THRILL SQUAD

JANUARY 26TH
MATHEW GOOD BAND
AND
TASTE OF JOY



January #144

DIS-cover

Unlike Santa, we busy little elves at DISCORDER haven't had time to stand around putting our fingers up our noses. Gracing our Yuletide mag this month is a swell bit of original art by Holly Anderson.

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A SMALL RAY OF LIGHT

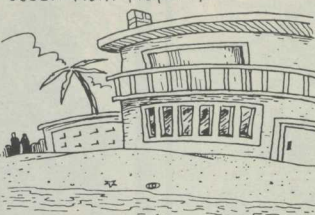
Poor Bridgit, it was obvious she had very little talent... & such silly ideas about her being from outer space.



It wasn't too long before she dropped a real bomb...



When we got back, I bought us a house on a beautiful piece of ocean front property.



There has been no greater bane in my whole long life than Bridgit's mother Hildegard. Her "stay" most unfortunately became permanent, almost as if it had been planned that way.



by Sara & Julian

Married life wasn't as idyllic as I had hoped. Bridgit was rarely home, and when I did see her it was only to ask for more money.



Excuse my language, but I have never encountered a more blasted old hag - a manipulative, cranky, self-serving bitch...



...and since Bridgit was always out pursuing her own interests...



...it was almost as if I was married not to Bridgit but to Hildegard.



Although there was certainly no affection between us.



Things took on a surreal tinge around the house. I had no control over my domain and longed for my quiet bachelor days.



Just when I thought things couldn't possibly get worse...



Reg... how could I compete? Young and sexy, he had a number of fancy cars and played in a rock band. Bridgit was clearly enamoured and took no pains to spare my feelings.



CONT'D

COWSHEAD

november's column raised a few eyebrows and while i suggest right here and now that it was no big deal, some others did not see it that way, and i can understand, now as i've had time to reflect on it, that it did cut a little close to the bone for some and for this or that, i am truly sorry.

it is at this time every year that i wonder about the worth of this column and its life expectancy in disorder, just when i think no one reads it, someone will comment on something i wrote in the cowshead and it all sort of seems valid. i think this year really left an indelible mark on me and certain individuals with whom i surround myself, i watched this year as friends who used to give me incredible amounts of grief about my drug usage themselves fell into holes deeper than i was ever in, one in particular who now is but a shell of her former stunning self and is on a tight downward spiral, it's hell to have rich parents sometimes, she'll realize this maybe when it's too late. i have seen friends drift away without

a trace and others who are still around me seem even more distant, it's all part of getting old i suppose and i did turn thirty this year, maybe that's all it is, age, it was this year that i attended my very first nba basketball game and fully realized what a circus it has become and how the game really doesn't matter anymore, and i will say here and now on the eve of the grizzlies making it into the nba, i don't think this puppy is going anywhere, who are they kidding? but this is hardly the place for pocket talk, sorry, it was this year i realized, even though i had always known it, that my mom is the most important person in my life, thank your mom sometime - for everything it was also this year that i convinced at least a few around me that Courtney Love is a no-talent, 'nuff said, well, here's to another year and the hope that i have the fuel to make it through, this column is dedicated to anyone who had anything to do with me at all last year, thanks flb - you rule.

gth

Christmas at Borgo Pass (For Lisette)

A cold cold winter pass
colder
than Dickens' ass
as Santa Clause
stands admiring
the gothic view
at the Borgo Pass

But the fat semi-blind old
man
is hard of hearing and
does not sense steps
behind behind behind
too late too
late
teeth rip into white beard
into ruddy blubber of neck
into stomach bloated
with too many years
of liquid christmas cheer

and santa is sucked dry
and left in pale parcels
all over picture
post card

John Alan Douglas

POETRY

sand in the
asparagus

everything seems
to taste different
these days

romance
green peas
car exhaust
gasoline

fallen trees
tongues
beached whales
assholes
the sand
in the asparagus
milk, and honey
sweat

walk in silence
with outstretched
hands
the path will find you

Jim McAuliffe

COOL CATS

WE LAUGH LIKE TWO
CARTOON COOL CATS
AS THE CAR SLINKS
TOWARDS THE ONCOMING TRAFFIC
IGNORANT OF THE PROBLEM
THOSE
LIGHTS COULD CAUSE
FOR A FORD PINTO
SHE LOOKED FROM ME
TO THE ROAD
JUST IN TIME
GIVING THE STEERING WHEEL
A HUGE TEQUILA VANK
WE WERE BACK ON TRACK
FOR THE TIME BEING

AT THE BAR I SPLASHED A
DRINK DOWN HER DRESS
I WOULD NOTICE
THE STRAINNESS LATER
AS WE MADE LOVE
ON HER SECOND HAND
SILVERNY BUT SPRING
PINK SHAMPOO
CANDY APPLE HAIR
EIGHTY PROOF LIPS
SO SOFT

ALKIE-LOVE

I LOVE YOU

CURTIS CHUGHAK



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We have three CD copies each of Veracruz Salt's *American Thighs*, Front Line Assembly's *Millennium* and Weezer's self-titled debut album. To receive the bounty of DISORDER, be one of the first nine people to bring this coupon and two cans of food for the Vancouver Food Bank in to the station during office hours (M-F 10-6). Wait until our Xmas cheer is over,

please (after Jan 2nd).

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band.
Renee: Sparkmarker, 'cause they mark my sparker.
Kara: Kreviss, 'cause they always get the good stuff from Value Village.

Has anyone ever been mean to you? Give details.
Kim: Nazi idiots throwing beer bottles. That's mean.
Kara: Someone stole my smokes once & my last 5

read?

Kim: This dumb questionnaire.

Kara: The new *Details*.

Renee: The lyric sheet for Crash 13.

Lana: The guy's mind across the bar. No really, *I'm Okay, You're Okay*.

Ang: A skateboarding mag.

Hitchcock's short stories.

What do you hate?
Kim: Questionnaires.
Kara: Ignorance, people who steal my smokes.
Renee: Molding leftovers in the fridge, people who think they have an eating disorder.
Lana: Anyone who reads.
Ang: Racism, people who treat you like shit 'cause you look different.

Did you listen to a lot of heavy metal when you were kids?

Kim: Do the words "Maiden" and "Crue" mean anything to you?

Kara: No, Kim did enough for all of us.

Ang: No, I listened to old school punk/hardcore.

Kenee: No, when I was a kid I listened to Dead or Alive & Boy George.

Lana: Dio is a Diety.

Apparently in *Snipehunt* magazine (from Portland), someone from Ten Days Late was quoted as saying "CITR-UBC radio: If you rearrange the letters UBC they spell cub." Explain.

Nobody from Ten Days Late said that. We didn't even talk about cub. Those were the opinions of the interviewer.

TEN DAYS LATE

Who are you, what is your hair colour, and what do you do in your band?
Kim: violet, guitar
Angela: purple, bass
Kara: blonde, guitar
Renee: red, vocals
Lana: blonde, drums

Describe your sound in 25 words or less.

If you could be in any other

Kim: Party Naked
Lana: Scum Element, 'cause
they drink the most beer
Ang: Any garage punk rock

bucks.
 Renee: When people say we have rock star attitudes.
 Lana: No, because I stabbed them first.
 Ang: No, 'cause no one talks to me 'cause I'm too shy and if they did I probably didn't notice...

What's the last thing you

What so you love?
Kim: Music.
Kara: I enjoy candle light dinners & long walks on the beach.
Renee: Going bowling.
Lana: Vern and anyone who can drop their insecurities.
Ang: Crowds at all-ages shows, my bass, good gigs.

What five words best describe your first sexual experience?
Kim: None of your damn business.
Lana: Heavy petting to Ozzy.
Kara: Drunk, drunk, drunk, drunk, drunk.
Ang: I'm celibate. Ha ha!
Renee: Ken & Barbie.

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Mewoo! Mewoo! Mewoo! Mewoo! Mewoo! Mewoo!

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If you could be any Barbie, what Barbie would you be?
 Kim: A dead one. All Barbies should die.
 Renee: Bondage Barbie.
 Lana: A cross between Wonderwoman & G.I. Joe.
 Ang: Nardwuar Barbie.
 Kara: Rock Barbie complete with a guitar & a bottle of beer.

How many punks does it take to change a light bulb?
 Kim: Who cares?
 Kara: 10. One to change the light bulb and 9 to be on the guest list.
 Lana: They wouldn't.
 Renee: What's the question??
 Ang: None because the Hydro was cut off.

Who are the most over-rated/under-rated bands in Vancouver?
 Under-rated: Smak, the Cowards, the Loved One, and Painrods from Calgary.
 Over-rated: This sounds like a trick question. We're tired of getting beaten up.

What's the most important thing we should know about your band?
 We LOVE Chachi & Pottsie's our man.

Discography:
 Go With the Flow T

10 Days Late can be contacted at:
 #162-916 W. Broadway
 Vancouver B.C.
 V5Z 1K7
 (604) 253-5536



crankshaft

Who are you?
 Razor Rukus
 Squid
 Willy Tucker
 James Yuk
 Slim Jacky

Describe your sound in 25 words or less.

An intercultural banquet of colors, a leetive genius. Lovable, but of course unknowable. Heavier than a pile of heavy stuff.

Why does your equipment have "Naked Lunch" printed all over it?
 Because we all want to grow up to be just like Uncle Bill.

What do you get when you join the Crankshaft army?
 Regulation Crankshaft Army haircut, Crankshaft Army membership card, cool sticker, nifty poster, autographed 8 x 10 photo of the Shaft in a drunken stupor, and whatever else we have kickin' around.

Is there a song that inspired you to call yourselves Crankshaft?
 No, I think it was the cocktails.
 You've just released your de-

Unplugged albums.
 Did you know there's a band in Tsawwassen called Squeelch?
 I thought they were called Tsqueelch.

Any Burnaby stories?
 Just that we get physically assaulted every time we go there, so we're getting kind of tired of bustin' heads when we roll into town.

Who do you think should be on the cover of *Disorder*?
 Is *Disorder* a music rag or a crappy art rag? Put some of the damn fine bands that grace this city right where they should be. On the cover of *Disorder*! Examples: Big Gulp, Chicken Hawk, Pasties.

Crankshaft can be contacted at:
 PO Box 2534
 Vancouver, B.C.
 V6B 3W8

but CD. Are you now going to break up like a lot of bands do once they get product out? No, but hopefully our singer will shove a shotgun up his nose and blow his cranium all over his fucking toaster oven and their household appliances as we maybe sell some

Who are you?

We are: Camille Baker - singer, songwriter, bassplayer (recently), Carolyn Wong - violinist, pianist, back-up vocals; Martin Larsen - guitarist, singer; David Lee - drummer; Sean Dmtrie - guitarist extraordinaire.

Has any local band ever had as much gear as you guys do? Yes. Ngoma and Deys Ex Machina. And last year we played in Shindig and won the first night against Strain, and they had about five Trace-Elliott huge stacked amps and rack mounts and stuff, their gear was SCARY!!

Please give the readers an idea of what *Spiritual Heroine* plays on and through.
 We're not sure what you mean by that, but 4/5 of the band smokes a lot of weed and the other one much less. As for "through" - amps, PA, what?

Do sound men know how to mix you? Have you had any interesting experience with sound men?
 Not really. With all the different stuff, it's hard for them. We're learning - bring your own sound person, one who knows your tunes. We've got a lot of different things going on, so it's

a big job for a sound person who doesn't know our sound.

Are any of you classically trained?

I thought that might have been obvious. Carolyn has been classically trained on violin and piano and Sean took three years at Humber College, and one at McGill, in Jazz. They have their own acid jazz thing going on the side.

Do any of you work in a music store?
 No, and not one of us ever have, to my knowledge. But our drummer is currently unemployed, so who knows?

Has playing in Shindig and losing hurt your career?
 No. We played it last year and won (with a slightly different line-up, same songs), but our then guitar-player quit so we had to pull out. Who knows if we would have won. It all depends on who's judging that night and what they're like. We're doing okay now on our own, so far.

Are you more of an art gallery band than a pub band?
 I guess more of the former. We played with Perfume Tree twice: they liked us and they are mostly an art gallery band. We would love to play art galleries, we just haven't gotten it together yet to do so.

Have you ever read *The Hobbit*? Could your

music be described as the perfect soundtrack to the book? Dave was the hobbit for Halloween once - he says, "Thanks for noticing!" I (Camille) saw the movie once in elementary school. Martin says he's read it. No one else has. To answer the second question, I don't think so. Are we that out there?

Is there anything else that people should know about *Spiritual Heroine*?
 Whenever we say our name, people ask, 'As in the drug?' and we often say, 'No, as in a female hero,' but it's really a play on words. Someone in the initial band said, 'Whenever I play music, it's like a spiritual high,' and he thought that since we had a female voice fronting, we could have a play on words that represents that. Lately I've been thinking that it is also playing on the idea of a heroine that is heroic spiritually as opposed to physically. We've also been considering dropping the final 'e' in "Heroine" because we think it might be more 'alternative cool' instead of New Age folk band - which we've been mistaken for and we're not. But maybe that's too pretentious. If people like us they'll figure it all out on their own. It was hard enough coming up with a name in the first place.

Also, we're presently finishing up recording an independent CD which we hope will get out soon - early, early spring. A video is almost finished and hopefully will be released soon. We are going to take a little rest in January, but look for us in February and hopefully at Music West next year.

Spiritual Heroine

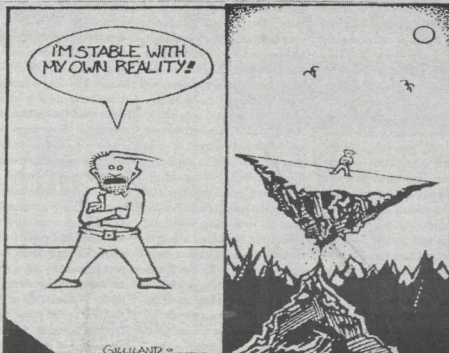


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Welcome to 1995! While January isn't anyone's favorite month in Vancouver unless they happen to be a big fan of seemingly unending freezing rain, it is in some ways one of the best months for going to concerts. This is especially true if you're a student, because chances are you were way too busy studying for exams in December to do much in the way of entertainment.

Students' life-or-death preoccupation with coursework under the impending shadow of Christmas exams makes the performance given by the UBC Symphony Orchestra on the second of December at the university's Recital Hall all the more impressive. Under the conductorship of Jesse Reed, this small (35 member) ensemble of students decided to try an ambitious concert featuring works more commonly left to larger professional ensembles. The difficulty with this performance was not so much in its technical requirements (although these were by no means minor and are not to be downplayed), but lay in the fact that the program contained two of the most popular works of classical music that I can think of: J.S. Bach's Brandenburg Concerto No.1 and Wolfgang Amadeus Mozart's Symphony No.40. Knowing that practically everyone in the audience has heard these works puts the performers under a particularly great strain, for they know that the audience will not only be quick to pick up on any errors - even minor ones - in performance, but will also be comparing the performance (consciously or otherwise) to what they have heard probably many times before.

To start the program, however, a less common work was chosen: Georg Philipp Telemann's Overture in C Ma-

ior 'Hamburg Ebb und Flut'. That this should be a lesser known work to the casual listener of today than the Brandenburg Concertos of his 18th century contemporary is in a sense ironic; Telemann was in his time not an acknowledged master of both composition and organ playing, but was more popular than Bach. In fact, Bach only obtained his famous post as Cantor of St Thomas in Leipzig in 1723 after the position had been offered to Telemann, who turned it down in favor of a substantial increase in pay at his then-current post in Hamburg. Telemann was considered (alongside of Handel) perhaps the greatest composer of his day, and his long life (1681-1767) also allowed him to be one of the more prolific, writing more than thirty operas, forty-six Passions, many oratorios and other liturgical works, several hundred overtures, concerti, and chamber works, and more than one thousand cantatas!

This particular work was one of his most popular, written for the Admiralty College of Hamburg. Despite the scholastic sounding name, this was a council or of wealthy and influential businessmen involved in the city's major industry of marine trade. Fittingly, the work is a picture of the sea in nine movements, starting with an overture and followed by a series of short instrumental dances depicting the Greek deities of sea and air: a slow and lyrical Sarabande of Thetis sleeping, a faster Bourée upon his awakening, a majestic Loure for Neptune, a bright Gavotte for the Naiads, a thunderous Harlequinade for Triton and Aeolus' storms, a Menuet for the calming influence of the Zephyr's light west winds, an enchanting figure for the swell of the tides, and finally a boisterous Canarie for the 'Lusty

Boatsmen' returning to the land.

Upon hearing this performance it is easy to understand why the work was so well liked in the composer's time; its cheerful, uplifting themes, and simple but beautiful developments of the melodies were wonderful. The piece, so well suited to a small chamber orchestra such as the UBC Symphony, was sharply and flawlessly executed with spirit and enthusiasm. The performance left me with only two questions: why had I never heard the work before, and where could I get a good recording of it? Although I don't know the answer to the first one, I'm at work on the second and hopefully will have the answer in an upcoming column for those of you who were unfortunate enough to miss the performance.

The program then went on to the Brandenburg Concerto. The first of a set of six concerti written by Bach for the Margrave (that's a nobleman equivalent to a Marquis) of Brandenburg, these works are among the most widely heard pieces of classical music today. Surprisingly, they had less than auspicious beginnings; although the Margrave asked Bach to compose the works for him, upon his receipt of them some two years later he neither paid Bach for them nor had them performed. Luckily he did at least keep the works, which survive to this day and demonstrate the wide range of styles in which Bach composed. This particular concerto was of the Italian form known as a ripieno concerto, which does not emphasize a particular soloist throughout but rather small groups of instruments in turn, with only occasional glimpses of the individual instruments.

As with the previous work, the players of the UBC Symphony did an excellent job on this piece, with Concertmaster Paul Luckhow turning in a first-rate solo worthy of any concert stage. The only potential criticism that could be leveled at this work would be that it could have benefited from improved dynamics; at a few points the horns were overshadowed by the string section when they should have been the dominant instruments. This is of course a matter of opinion, possibly it was an intentional part of the conductor's interpretation, but I suspect it naturally arose from the ten to one ratio of string instruments to horns. In any event, this is a minor point; the very fact that the listener is left with nipping of this sort is tribute to the overall quality

of the work.

After a short intermission the concert concluded with Mozart's Symphony No.40 in G Minor. At some forty minutes in length, this is a daunting work for a student orchestra; in particular, the long and demanding second movement does not allow for any frailties in the musicians. The students of the UBC Symphony showed themselves more than equal to the task, producing the piece every bit as well as I have heard in any recording.

In short, the UBC Symphony was exceptional. I have on more than one occasion gone to performances by professional orchestras that were not as well done. The student musicians deserve applause, as does the whole organization for its professionalism and polish. As I have alluded to in previous columns, it is part of the function of a music school to train its students at performing in front of an audience. The event's effective and tasteful advertising combined with the attractive admission price (free) were more than successful, with the Recital Hall filled past capacity and many people left standing. In fact, I would go so far as to suggest that the UBC Symphony

Christine Moran along with violist Elly Winer and cellist Sergei Istomin be performing works by Haydn, Mozart, and Boccherini. On the 27th, local musicians Robert Penner (violin), John Sawyer (violin), Ray Nurse (theorbo), Doreen Oke (harpischord), and Nan Mackie (violin) will perform a concert entitled In Celebration of Purcell in honor of the tricentenary of that talented English composer's death. Works by some of his contemporaries will also be featured at this performance, to be held at Knox United Church (5600 Balaclava at 41st Ave.), 8:00 PM. Both of these concerts will have pre-concert talks by the performers at 7:15, so be sure to go a bit early if you are interested in hearing some of the background to the works and their composers.

A taste of Montreal's modern classical music scene will be here in Vancouver courtesy of the Vancouver New Music Society, who are hosting the SMCQ (Société de musique contemporaine du Québec) under the conductorship of Walter Boudreau on the 22nd of the month at the Vancouver East Cultural Center. Along with works composed by the conductor, the performance will feature



should seriously consider holding performances of this sort at larger venues and charging a small admission fee to cover expenses; given the size and enthusiasm of the audience at this particular performance I am sure such an event could be successful.

Time now to look ahead at what's around for your listening enjoyment this month. Early Music Vancouver will be featuring two concerts, starting with Ensemble 401: An Evening of String Quartets on Saturday the 14th, 8:00 PM at the Metropolitan Tabernacle (189 W. 11th Avenue). Hailing from the mysterious (or at least soon covered and frozen) Eastern locales of Toronto and Montreal, violinists Chantal Remillard and

works by John Rea, Serge Garant, Gilles Tremblay, Raynald Arseneault, Micheline Columbe-St-Marcoux and Claude Vivier in a selection of works spanning two generations of modern Quebecois composers.

The VSO has a full schedule, starting with a concert of works by Haydn designed to showcase the prolific output of this musical giant. With Philippe Entremont as guest conductor and piano soloist and Lee Duckles as cello soloist, the program includes two symphonies (Nos. 1 and 92), the Cello Concerto No.2, and the Piano Concerto in D Major. Performances will be at Massey Hall (New Westminster) on the 6th,

and at the Orpheum on the 7th and 9th. All performances start at 8:00 PM, with both Orpheum shows having pre-concert talks. On the 11th, the Tea and Trumpets series concert for this month will have CBC Radio personality Otto Lowy hosting with Liping Zhang as soprano soloist for a 'musical excursion to Salzburg'. Held at 2:00 PM at the Orpheum, it seems that one must actually attend the concert in order to get an idea of what works will be performed as the season schedule is remarkably blank with regard to this performance. On the 14th and 16th, Masterworks series concerts featuring Mercure's Kaleidoscope, Elgar's Violin Concerto in B minor (with Cho-Liang Lin as soloist), and Debussy's Dances Sacrees et Profanes (featuring Rita Costanzi on harp) and his classic La Mer will be held; both are at the Orpheum, 8:00 PM. On the 21st (Massey Hall, 8:00 PM), the 22nd (2:00 PM, Orpheum) and 23rd (8:00 PM, Orpheum) a concert featuring the Deutsches Requiem of Johannes Brahms will be held, with Henriette Schellenberg (soprano), Christopherson Nomura (baritone), and the Vancouver Bach Choir. On the 26th, Destinations and Discoveries focuses on Germany with excerpts from Beethoven's opera Egmont (with Liping Zhang, soprano), Bruch's Violin Concerto No.1 (with Yoon-Kyung Kwon as soloist), and Richard Strauss' Till Eulenspiegel's Merry Pranks (8:00 PM at the Orpheum). This concert is repeated on the 28th at 7:30 PM, but as a 'Casual Classic', with a chance for the audience and musicians to mingle after the concert. Finally, on the 30th, a special concert featuring the keyboard wizardry of Radu Lupu in Brahms' Piano Concerto No.1 along with his Hungarian Dances 1, 3, and 10 and Kodaly's more modern work Harry Janos Suite will be performed at 8:00 PM at the Orpheum.

Finally, if none of this suits your fancy and you feel like taking a somewhat longer drive to a concert, Seattle's Early Music Guild is presenting Paul O'Dette in a lute recital at the Seattle Art Museum on the 29th at 3:00 PM.

Well, that should be enough there to keep any aficionado of classical music happy for the month. Good listening until next issue!

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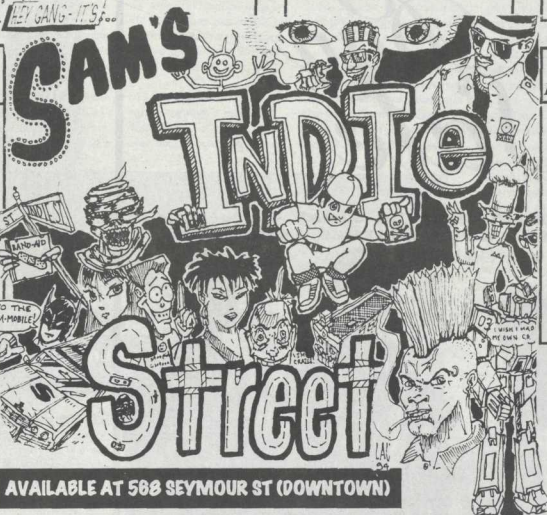
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VERUCA SALT

I never prepared myself to like Louise Post of Veruca Salt. Recent tangles with the bureaucracy that drives major labels had heightened my distaste for big business music and the Veruca Salt media release - to which Louise refers fondly as 'the dreaded biography' - boasted with the annoying depth of used car lot propaganda.

However, Louise Post was a good reminder that rock stars and indie artists are not two distinct categories of people. Yeah, she signed to Geffen. But she's smart and she's a nice person. And none of this mass marketing nonsense and business politics was lost on her: she's fully aware that the company portrays her as a guitar-toting starlet, but she's realistic enough not to let that threaten her sense of self. Since, according to Louise, the media release was 'full of half-truths', we decided to structure this interview as a walk through the release not only to flesh out all the junk and give us a better sense of who Louise is, but also to give a little communications lesson in how the music business constructs its artists.

by krista jones

Your publishing company is called "Are you there God it's me music" after the Judy Blume book. Do you and Nina share an affection for pre-teen classic novels? Of course.

Does this love invade your life in other ways? Well, Venice Salt came from *Charlie and the Chocolate Factory*, another favorite of ours. We spend a lot of time talking about our favorite childhood books; *Eloise* and *I Love James* and *The Giant Peach*. Maybe this is a little more high-brow, but I was reading *Jane Eyre* and *Wuthering Heights* when I was nine and then because my older sister was reading them and I idolized her. So I got into the Brontës and Jane Austen really early - around the same time I was reading the Paul Zindel novels.

Have you and Nina been friends for a long time? No. We met three years ago. We started playing music together the day we met because a friend of ours had basically hooked us up on a blind date to

ested in us at the time but we didn't feel ready for it. We didn't want the pressure, the pressure of having that kind of money and promotion surrounding us. We didn't really understand the music industry, nor were we ready to jump in and take it on. We had all the cynical voices in Chicago, who were justly cynical, warning us of the evils of the industry. So we did the independent route, which seemed safer, and stayed in Chicago, made our record with Brad Wood, a friend who had seen us play and really liked our music and whom we respected a great deal. And within a few months we had other labels interested in us - as it is the trend: major labels are just pouncing on indie labels and trying to buy them out and take their bands, and many people need that or want that so it happens.

This has been a crash course on the music industry for us. It's like the big machine that I knew nothing about. It's really important that we keep the life in what we're doing and not spend too much time thinking about it, but this past six months we spend a

do this because they're a big, well-run machine. We have yet to make a record with them.

There's a lot of talk about bidding wars in your press release. How does a bidding war work?

It can work in a lot of different ways. It depends on the band and the amount of labels that are interested in them. We had a number of labels whom we really liked interested in us, and it ended up boiling down to the deal.

In terms of the actual process, you released this single with Minty Fresh. Did the labels just start phoning you? Well, they were phoning before the single. I think they started calling after our eighth show, which was really insane since we were still terrified of playing live. After our South by Southwest show the labels started calling us. We were pretty taken aback.

Did this happen directly with you or through a manager? Well, we put off getting a manager because we didn't want

ness involvement you probably have a better sense of what's going on with the band, of what obligations the company has to you.

I definitely do. I was just reading an article in *Rolling Stone* about Simple Machines, and Jenni Toomii was talking about how important it is to release your own 7 inch just to see how it all works. I wish we had done that in a way, just so we'd understand the distribution process. At the time it seemed too overwhelming. Still, I'm glad we waited this long and didn't have managers along the way, because there are so many stories about unscrupulous managers and bands that get screwed over. I think it's so important for people in bands to get to know what they're getting into, to know how the business runs. It's hard, because most musicians like myself aren't interested in that kind of shit.

You said that you missed out on something because you didn't release your own single. Do you think it's too late to go back now that you've worked with Geffen and your stuff is

women to play guitar even though there are so many bands with women in them now. It's all happening at the same time. I'm glad to be a part of it.

I think the language has to change to accommodate a new way of thinking, and it will as people begin to understand women as a viable force in music. But that will take some time and some courage on the part of journalists to rise above the stereotypes.

Your CD has a photo of you at a Rock for Choice show. How was that? It was excellent. We played that one in Chicago. We've done Rock for Choice twice: once in Chicago and once in New York. That Chicago show is probably still for me the highlight of all of our shows so far. It was so great. We played with Liz Phair and Squash Blossom. There was something about the pressure being off of us, being for a cause that we all believed in, that was really freeing.

Have you worked on other action-oriented shows?

We were going to do something for Single Room Occupancy which is an organization in Chicago that gets permanent housing for homeless people or people living in the hotels that are often shutting down in Chicago and putting people out in the street. It recently had to be cancelled because we were committed to doing another show for a radio station, but what we're going to do is talk about the issue at our out show and donate a lot of the proceeds to SRO.

You and Nina wrote the lyrics of your songs. Were you writers or singers before you started writing songs?

I've always been into music and singing. Nina's been singing her whole life. We both sang with our parents when we were little.

Like the Partridge Family? No, not like that. Separately. I would sing harmony and play guitar with my mom - it was one of my favorite things to do when I was little. My dad and I would also sing. These memories of singing with our parents - and our siblings, Jim, Nina's brother sings really well - are really sacred to us.

Singing and writing have definitely always crossed over for me. I've always sung and I've always written. I've been writing poetry and stories since I was little. I also majored in English in college and got heavily into poetry at the end of college. The poetry turned into lyr-

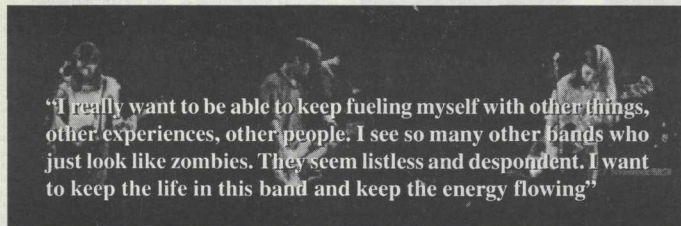
ics when I started playing guitar. Everything at this point seems to be a fusion of all of these elements of my past.

A couple last questions. The Veruca Salt character in the Raoul Dahl book is a greedy rich girl who kept saying to her father, "Daddy, I want more." I'm wondering, now that you've been in the industry for a while, you're learning about the music scene, you've toured - I imagine you've experienced huge changes in your life style - I'm wondering what you're wanting at this point as an artist. I really hope to be able to have the luxury of writing more songs, of having time away from the band so that I can keep living outside of that band and it doesn't become pure work. I really want to be able to keep fueling myself with other things, other experiences, other people. I see so many other bands who just look like zombies. They seem listless and despondent. I want to keep the life in this band and keep the energy flowing - not have a crisis because I'm having a writer's block or something, but just let the songs flow because that's the beauty of this to me. I hope to keep being creative and make a bunch of great records and become a better live band and ultimately to be able to support myself.

Do you find that since you and Nina are in the band together and you're best friends it's more difficult for you to have a life outside the band?

The only thing that makes it more difficult is to have time to have a life outside the band. There is barely any breathing space; we're really busy all time. There was a time when we were getting 17 messages a day on our machines. We're now on the road and I was just realizing that today this is already my third or fourth interview. And this is a pretty common press day.

There's just so much more involved in being a band than I'd ever anticipated. It's really hard work. It's a luxury to be able to play music because it's what I love. It's so much fun to me but at the same there's a lot of stuff like - like explaining who I am and my goals and my plans - that's pretty exhausting and exposing and I always end up feeling like - not that any one's asking me directly - I'm giving so much of myself away and I just don't want to give away the safer parts of myself because that's frightening.



"I really want to be able to keep fueling myself with other things, other experiences, other people. I see so many other bands who just look like zombies. They seem listless and despondent. I want to keep the life in this band and keep the energy flowing"

play music - and it worked.

Is it a strictly musical friendship?

We have become best friends over the years. It seems pretty magical to me in that we can have this band together and have so much invested and involved in this band and still have a great friendship. It's hard work at times, but it's so worth it.

The dreaded media release heralds you as both these major indie rock talents and as huge up-and-coming rock stars in commercial radio. For me that seemed like a bit of a contradiction.

What has happened to us is pretty strange, so it's not surprising that there are contradictions inherent in our story. We signed with an indie label about a year ago (Minty Fresh). We had a couple major labels inter-

lot of time meeting with people in the industry and learning about it, basically so that we wouldn't get in over our heads when we decided to go with a major.

Aside from the fact that you're now probably a lot busier, is it a different experience to work with a bigger machine like Geffen?

Basically, they came in at the right time, when we had a lot of orders for our record and Minty Fresh just didn't have the labour power to get it out there fast enough. They were kind of in over their heads. For whatever reasons, they just weren't able to get our record in the stores as fast as we were getting to those towns to play.

DOC came in like a knight in shining armour and got the records out there. That was the biggest, immediate difference. They just have the capacity to

someone to take over so soon; we didn't want to relinquish all the power and responsibility before we really knew what it was about. We wanted to go into the industry as informed as possible.

Putting off getting a manager is a scary route to go. We were essentially managing the band - Nina and I - for a long time, during a lot of chaos. It becomes so much about personal relationships - meeting A & R people from different labels - that one kind of loses sight of the big picture.

I guess it's hard to be both a business manager and an artist at the same time. It's really hard. Thank god that's over. Everyone says good managers are hard to come by, but we got really lucky.

I wonder though, at the same time, by maintaining this busi-

ness involvement you probably have a better sense of what's going on with the band, of what obligations the company has to you. I think more now than ever before I don't feel that I have the time to learn all of that, but more than that, contracts are tricky things. I feel that I understand enough now that it's not really important for me to do that. I think we've taken a cautious and self-protective route, and I'm confident that we'll be fine.

There's this little annoying phrase in your media release. Instead of being called female guitarists, you're called guitar-toting females, kind of like you carry purses around. How do you feel about that statement? Does it ring similar bells?

Just the notion of this question exhausts me. This kind of thing comes up so often. I'm all out of ammunition. I guess it's still somewhat startling and bold of

Formed in the summer of '92 by local hipsters Colin Cleaver (electric guitars & vocals), Jenny Ludgren (acoustic guitar & vocals), Carman Leeson (drums & percussion) and Don Bourne (bass), Daytona has become a fave of Vancouver's modern rock scene, impressing fans with both their inspired and energetic live performances (complete with fog, strobes and back screen projections) and with their debut release on Zulu Records, *Chicane*. Visiting us out here at CYTR recently, Daytona's Don Bourne was interviewed by Megan Mallett and Kevin O'Toole.

Megan Mallett and Kevin O'Toole.

daytona



DISORDER: What does Chicane mean?

Don: Well, the chicane is... I don't know if you've ever been down and seen parts of the track at the Molson Indy, but the chicane is sort of like a red and white line pattern along difficult curves. Drivers come up and they see that and they go, 'OK, there's a tricky curve coming up.' I think there is also some technology in it: If you're going the right speed you can see the distinction between the red and the white going by, but if you're going too fast, dangerously fast, it's just a big blur. So it also tells you to slow down.

Chicane was released by Zulu Records but it's being distributed by Polygram. Can you tell us about that?

The Zulu label, I understand, is distributed, nationwide by Polygram. That came about around August, it was sort of a switching over from Cargo to Polygram. All Zulu bands are distributed through Polygram now.

Has that made a difference to

you at all?

It's made all the Zulu bands more widely available throughout Canada. You can buy them at HMV, which is a lot more convenient for some people than trying to track them down in the specialty shops.

Have you noticed any sort of difference?

Well, we haven't really gotten in the sales figures if that is what you mean. But there was, I think in the *National Chart*, a full-page spread on Polygram and the labels that they distribute, so there was a picture of our album and the *Perfume Tree* album along side the Breeders and the Tinderstick and other bands that are distributed through Polygram.

Do you have any theories about why it's usually a girl bass player in the band? Usually the odds are that if there's a girl in the band she plays bass.

I think it's actually becoming just sort of a trend, just some trendy thing to have a girl bass player in your band, which isn't really very

fair for the girl. I don't think. I mean, yeah she's in a band, but it's just a bunch of guys saying, 'Yeah man, we need a chick on bass.'

Don't most bass players learn to play guitar first?

I didn't. I think a lot of guitarist end up becoming bass players because they want to be in a band and there's sort of a surplus of guitar players, I think, and they just go, 'Well, we need somebody on bass...' and one of them just gets bullied into playing bass guitar or something. But I notice a lot of kids now are just starting up with the bass guitar because I think it's a bass players market out there, there's a real dearth of competent bass players out there.

Who's your favorite bassist?

Well, the person who got me into wanting to play the bass was Andy Rourke of the Smiths. I really liked his bass playing, he's got a lot of sort of melody-based bass lines. If you listen to them, he's playing it all in key - he's playing a completely different melody than what, say, Johnny Marr's

playing. But it really works, and I really liked his stuff. I also really liked Bruce Vixton [SP?] from the Jam and John-Paul Jones, obviously.

Andy of the Smiths said once that after the gigs that he used to play with Morrissey and Marr that he'd get on the tour bus and Morrissey would come sit beside him and he'd have nothing to say to Morrissey because he didn't even come close to understanding what this guy was about. Is there anyone in your band that's the same way, that you have no idea what there on about?

Oh no. No, we all know where we're coming from, we're all ordinary people. Morrissey - I don't know about him...

Do you have trouble understanding Morrissey?

It's not Morrissey that I don't understand, it's just all these people who worship him, you know. They're always walking around with Smiths t-shirts on they wait in line for 48 hours to go to a book

signing session, and you go into their houses and their bedrooms are plastered in pictures of Morrissey and the Smiths and all that, and it's like, 'Ugh.' He's got like one eyebrow doesn't he?

Do you have any tour stories? Tour stories.

Anything nutty happen when you were on tour? Anything wacky, crazy, silly one would say? Oooh, my short term recall isn't what it should be.

Drugs? Oh uh, no... just being the way I am. We played Winnipeg - this probably really doesn't count as a story - but we were booked two nights at the Junkyard they put us in on a Monday and Tuesday. The Tuesday we were supposed to open for Annette Ducharme, but the first night, we're talking to the sound man and he goes 'Don't expect anyone to show up because this club is not a hangout and, no offense, but nobody knows who the hell you are here.'

A warm greeting to the Winterpeg town.

Yeah. So like three people showed up, we literally played to three people. Then the next night, we're opening up for Annette Ducharme, we're figuring, 'OK, Annette has a video on MuchMusic some people will come down', and like twelve people showed up. And this is like a 1000 person capacity club so it was about the size of the Commodore and twelve people showed up.

What is the least you've ever been paid for a show?

Well, we did a benefit show at the earliest part of the tour to support the launch of the *Dare to Be Aware* CD which supports battered women's shelters in BC, so obviously we didn't get paid for that. But when we played Nanaimo we were opening up for 54-40 a couple of weeks ago - and this guy says 'I'm from Malaspina College, do you wanna just come by one Wednesday and, we can't really pay you anything, but we'll give you some beer and you can also go bangy bangy.' Apparently they had some deal with the Bungy Zong. So we did the show and when we get there and they go, 'Oh, well, only two of you can jump for free, but we can let the rest of you jump for half price.'

Did you jump naked? No, it was too cold. I'm a wimp.

Did you jump? Was it scary? Yeah, I did jump. You've got that split second when you're just free falling before the bungy cord actually starts catching and it's like, the first thing that runs through your mind is, 'Oh, I've made a big mistake.'

As the blood from your toes runs right through your mind...

Yeah, that's what happens when you get to the end of the bungy cord, and then you come back up and it's like your face is gonna explode 'cause of all the blood that's pumped into it, and then your ankles start hurting 'cause you're hanging upside down for like five minutes.

Did you toss your cookies? No. I felt like it though. I foolishly had a sandwich about a half-hour before I jumped.

So what are your Canadian favourite bands?

Right now it would probably be Sloan. On our second tour after *Twice Removed* came out that was on the tape deck in the car the whole time. I kind of like Biffhead, and Eric's Trip Like. And Plutó, a good Vancouver band. We've also played a couple of times with this local band called Bopdream. Very, very dreamy, very spacey. And then, obviously, we like 54-40. It was really fun getting the tour with them, 'cause when you finally get on tour with them and you're hearing they're really it's like, 'Yeah, they're really good.' They're really, really great guys. I don't care how clichéd that sounds, they're really, really great guys.

Last question: Yellolee is the official drink of the Ramones. Dr Pepper is the official drink of the Biffhead Surfers. What is the official drink of Daytona? Okanagan Springs Pale Ale. It's easier to drink than bottled beer. I've noticed I can't really handle bottled beer anymore, you know, it kinda like does in your throat because it's so carbonated.

So how do you drink it if it's not bottled? You drink it just draught? Yeah.

It comes in bottles, but it doesn't come in screw offs...

Yeah, that's how I got this cut on my hand, with a beer bottle.

Some say that winning a contest, especially a battle of the bands, is about the surest way to kiss your chances of future success good-bye. A kiss of death some would say, and they've certainly said it about Shindig. CTR's own annual battle of the bands. But it is true, are all contest winners

through mutual connections, combining to make a sound that's, well, Speedbuggy-esque. It's difficult to describe a band, especially a relatively unheard one, without making reference to established acts, so forgive me for saying that Speedbuggy have the distorted gui-

are." Besides, they figure they get more people at their shows now than they did before Shindig.

The winning title alone may not have taken the band far, but there were still the prizes, including ginseng for Shonen Knife and Luna and free studio time, the latter allowing the band to record their song "I Am Your Friend." While this and many other Speedbuggy songs are as of yet still unavailable to the public, the band did contribute a tune to a compilation tape of Christmas songs put together by Mark Kleiner (of Sister Lovers fame) and plan to release a seven inch single in February, possibly on Kleiner's Horrifying Circus Music label. And as well, Simon's old Saskatoon friend Tim Murphy has offered to record a few songs for possible future release.

This past summer, the Speedbuggy world tour took place. That's right, they traveled as far away as Nelson, in the interior of BC, for a one day tour. A curious place to play, I thought, never having been there but imagining it to be some town where everyone either logs or plays hockey. Not exactly a hotbed of musical fanaticism, I figured, but I was wrong. Simon explains: "We went up there with [Vancouver's] The Many and we had a riot. It was actually kind of alien, like going to a different planet - it was an all ages show, which was in and of itself a weird experience because there were all these little kids bouncing around, slam dancing to our slowest songs. The show was only part of it. The fans were amazing because they love you and they don't care how you play because they don't get any hands up there so they're happy when anyone comes; it's not like here. I'd probably recommend to any band to [play] out of town - it gives a whole new perspective."

Chris agrees, adding, "They're starved for entertainment - you tune your guitars and they start moshing." The experience was obviously a good one for the band.

The allure of Nelson not-

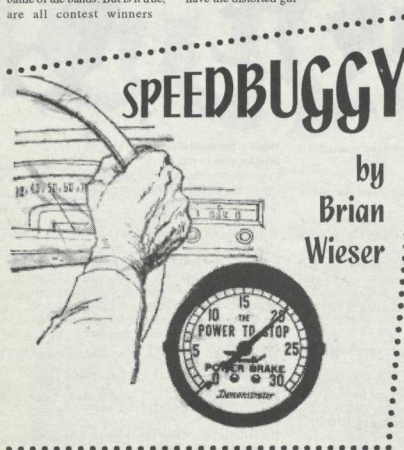
withstanding, Vancouver is still home for the band. "I think Vancouver's a good place to be because it is a rich musical community, even if you play a show at the Town Pump and maybe only 20 people show up. Maybe there really isn't an audience out there, but there certainly are a lot of musicians and a lot of good unrecognized bands and good people in the music community, and I think the scene is rich in that regard. It might not be the best place for a band to get recognized but it is a good place for a band to develop."

Content with Vancouver for the time being, the members of Speedbuggy have no desire to move to a larger city in the hope of gaining more attention. As Simon explains, "I'm not that much of a keener, I don't really care. Not to say I don't care about playing music - that's all I care about doing, writing new songs, and playing the odd show - but I don't want to uproot my life and move to Toronto and, you know, dance naked in night clubs to pay the rent... unless we were signed and offered lots of money. I don't feel that's necessary. You'd have to be a psychopathic keener-wanna-be-signed-tomorrow kinda guy to

do it, the type that spends hundreds of thousands of dollars on gear and phones every Tuesday to see if someone got the tape. I'm not that kind of guy."

True enough, a band doesn't need to go to the big centers to get signed to a respectably sized label. Just look at the bands based out of Halifax, Seattle or Chapel Hill, NC. But then there is Speedbuggy's relaxed attitude to consider. As Simon summarized, "I think it's analogous to the goal of painting my apartment. I'm living in my apartment, I really want to paint the wall some day, but I don't know when I'll get around to doing it... it's something that's there, and it would be nice to get signed, just like it would be nice to get my apartment painted. I think our songs are okay. We're not that bad of a band, I suppose. We'd like to and it would be really nice to have it happen, but it takes a certain kinda guy to get signed - you have to have a lot of extra energy, and I don't know if I'm that kind of person. We've tried to get it together a million times and right now we're trying to find someone to do that for us - we'd just rather rehearse and play shows and hope that maybe someone will see us and that'll be it."

Sure, they haven't been signed or garnered much attention, but the band has gone further than most bands dare dream - hey, there's only been a dozen Shindig winners in the history of the world! - and are no worse off for their seasoning. Do they have any suggestions for future Shindig hopefuls? "Have a sense of humour. When we entered, we were just hoping to get a show at the Railway Club. We got on, and we were happy, we weren't concerned about winning, and you gotta go into it like that. Don't take anything personally, just have fun. It's a weird contest that compares apples to oranges and bananas to kiwi fruit. It's just strange, but it is kind of exciting. You gotta look at the positive sides: you get to see and meet all these other bands and you do get some positive feedback, some stuff that might help you develop yourself. It's a positive experience all around, although I wish there was some way you could remove the competitive element. It's not [about] that, so have a sense of humour, take it with a grain of salt and enjoy yourself."



doomed? Treble Charger and hHead, two past winners of Toronto radio station CFNY's give-a-band-\$100,000-to-record-an-album contest, have both gone on to greater success, and here in Vancouver recent Shindig winners Mystery Machine and Brand New Unit (in 1991 and 1992, respectively) are both still alive and rocking. So what of it, is the legend true? Is the Shindig curse a reality? Determined to confirm or debunk this myth, I tracked down Speedbuggy, the winner of last year's contest, to find out what has happened with the band since beating out Delve and Hugs in '93.

Originally called Chester's Funtime Orchestra (until summer '93), Speedbuggy is comprised of three members with diverse musical backgrounds: Simon used to play with, among other things, a Saskatoon based punk/industrial outfit called Attack is Psychological (along with Tim Murphy of the Sister Lovers); Olga, who plays bass, performed in a band called Fungus Morlay that would play at places like the old Lunatic Fringe; and Chris, Speedbuggy's drummer, had previously only played in a basement band called MC Escher and the Fresh Prince. The three of them came together

and melodies of Sugar and the grooves of Superchunk (but with a propensity for playing slower songs). Still, there's enough originality to make Speedbuggy distinctive with just a tad of familiarity - attributes that should make them mighty appealing to "college rock" listeners.

As Chester's Funtime Orchestra, the trio sent out tapes to record companies and various others, but no one cared. As 1993 Shindig champions Speedbuggy they sent out tapes as well: still no one cared. "The only attention we got was at Music West," said Simon Hussey, lead singer and guitar player. "It was kind of an accident. I don't think [the BMG rep] came to see us, I think she came to see Darkest of the Hillside Thickets and missed them, so she talked to us instead." There was also a call from East/West Records, but nothing came of it.

While Simon, Olga and Chris are the first to admit that they haven't exactly rocketed to stardom in the twelve months since their victory, even in the confines of Vancouver, they have a much more plausible explanation for this than any alleged curse: "We're not unabashed self-promoters, and subsequently, no-one knows who

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Recently I spent a day in Sacramento, CA and I was lucky enough to catch a show by that town's finest and funnest pop-punk went through a number of incarnations before arriving at its present line-up of singer/bassist Kipi (the only remaining four years ago), and drummer Wendy (formerly with the U.S. Moist). After the show the trio invited me back to their beautiful

NERDY GIRL

Disorder: What is the origin of the band's name?

Kipi: It was a TV show. The Cousins are the relatives of Sabrina the witch from the Archies, but I just like the name.

What is your favourite spot that you have travelled to?

I like Seattle a lot. We have great shows there and everyone's real nice. It's funny 'cause when we were in L.A. and we would go out on tour we'd appreciate everywhere we'd play 'cause the kids aren't spoiled from all the bands and stuff. Back then when we'd play out of town we'd get a better response and people we're into it. But now we've got a great scene here in Sacramento. There's at least six or eight great bands that we like to play with, like Moist, the X-teens and the Trouble Makers. There's surf, punk, garage and everyone goes to the shows to see everyone else play and people are cool and there's no bullshit.

What releases do you have out?

We just put out our first CD ourselves. We started

the label Green Door to put that out. We want to do a whole other album next year, 'cause there was along time between that and our other album, *Appetite for Adrenochrome*, which I put out with a buddy of mine in L.A. And then there's six other singles. One of them is German only, on Gift of Life, with the song "Lost Generation". A couple compilations, the Ramones tribute and the Troggs tribute in Australia.

How was the show in Vancouver earlier this year?

The show was real good, we had fun. It was pretty funny - we got paid in Canadian dollars and we were worried about converting it so we went and gassed up the van and we went to 7-11 and bought like forty or fifty dollars worth of junk food.

Have you done any other Canadian shows?

I would like to do more of Canada. That was only the second time we played there and I've never been past Vancouver.

What did you dress up for on Halloween?

On Halloween the three of us went as Lock, Shock and Barrel from the *Nightmare Before Christmas*.

I even made the masks myself with cast material and cardboard.

When do you think your life will end and where do you want to be buried?

When you're young you don't think your going to live very long, but now [I think] I'll probably live until I'm old. I just want to play until I'm old, like Chuck Berry or Muddy Waters, 'till I die. And buried maybe in the mountains or the ocean. My grandparents have a plot in the mountains and it seems like a pretty peaceful place to be when you're dead.

What's the spookiest thing to ever happen to you?

On Halloween after we played in L.A. we came back and went to Old Ironsides and were going to hunt for ghosts 'cause supposedly Old Ironsides is haunted, they have three ghosts there. We got back at three in the morning and someone was saying that there's a ghost of an old man who wants people to stay and drink with him. I don't remember what the second ghost is but the third one is a pregnant woman in her twenties who can only be seen in the mirrors behind the bar. One of the bartenders claims to have seen her and has since moved away.

What is the most disgusting thing to ever happen to you?

I was at a show the other day and there was a guy with such bad BO that I almost puked. That was pretty disgusting.

Would you refer to yourself as a rebel?

I don't think I'm a trouble maker or a rebel anymore. I might have been at one time but after you've been around for awhile you just kinda adapt and survive and you start to get along with people. It's like, I'm thirty and I'm not dead so it's time to get along with people and try to figure out how to survive life rather than fuck with people.

How did you feel about the Jello Biafra beating at Gilman?

It's fucked that that kind of shit happens.

Does that punker-than-thou attitude leak down to Sacramento?

Sometimes we get drunk people trying to start fights for no reason, and that's bullshit. I guess as long as there's a punk rock there's drunk people getting out of hand. But that happens in bars and clubs all the time. With the Jello thing, I mean, I've liked the Dead Kennedys forever. I think that Jello is

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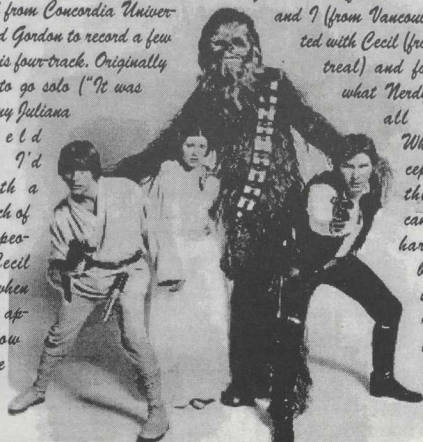
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After a less than amicable departure from Montreal's Bite, singer/guitarist Cecil Seaskull hooked up with an old friend from Concordia University named Gordon to record a few songs on his four-track. Originally planning to go solo ("It was gonna be my Juliana Hatfield project. I'd work with a whole bunch of different people."), Cecil relented when it became apparent how well she and Gordon

got along. Nerdly Girl was born. Uniting our fractured nation, my friend Marc (from Moncton, NB) and I (from Vancouver) chatted with Cecil (from Montreal) and found out what Nerdly Girl is all about. What a concept! Now the world can live in harmony - but not until you read this interview!



Where did the name Nerdly Girl come from?

I have this song, called "Nerdly Girl", that's about *Star Wars*, and, at first, we were just gonna be Cecil Seaskull, but then we decided we were gonna be a band. We were in the car one day and I was thinking, "Should it be Cecil Seaskull or Nerdly Girl?" But liking *Star Wars* and going to science fiction conventions is kinda like a geeky thing to do, so we decided that we would be Nerdly Girl.

Was it a conscious decision to make your band a duo and not to add drums?

Well, there are certain songs that I think could be completed with drums and bass, so we've kind of talked about working with a bassist and a drummer in the studio. But we wouldn't support it right yet with a full band. I had such a bad experience with my last band that I'm not really ready to jump in to a new band mentality. And I think it's interesting because it focuses a lot

more on the songwriting, on the melodies, lyrics, and voice. If I mess up, you can tell.

Why did you decide to release your cassette on your own label?

I wanted to release something; I had these six new songs and we'd been four-tracking them, and I thought I might as well do something on my own now. I've got this production company for my film called *Muskat*, and it's already registered, so I thought, well, I'll just release it on *Muskat*, and that'll be it.

Where did the name come?

I wear this perfume called *White Musk* from the Body Shop and I had this lover who called me his little white muskrat. I was so in love with him and he was not in love with me at all, but for a long time I was pining for him. Then when it came time to name my production company I named it *Muskat*. Not because I was still in love with him but because I really enjoyed the name. When

ever people ask, "What kind of animal is Cecil like?", everyone says a rat!

Coming from my perspective of a campus radio DJ, I was wondering how you feel about indie artists who jump over to the major labels. Would you consider being on a major?

I think that if you're doing something, and it's with all your heart, you get to a certain point where you're restricted by lack of money and lack of support, and you need grants and money. Hopefully what happens when you move on, if you do get the chance to move on to a larger monetary kind of place, is that you still get to create. One of the problems that I have now is that I have to sell my books so that I can make photocopies of, like, my bio. That's a real drag. I guess what one of the most important things is to do it, just do it yourself. Then, hopefully, if people like it and are sincere about liking it, you can alleviate the financial pressure on yourself and at the same time

NERDLY GIRL

ank combo, the Groovie Ghoulies. Formed about five years ago, the band (missing member), guitarist Roach (who joined the band - her first - three home, where I chatted with Groovie mouthpiece Képi.

GHOULIES

g catalyst, that he inspires think. Even if you don't agree with him, you thinking. But I wasn't there so it's gossip. It's too out of hand, really.

I never played Gilman?

I played there a couple times and it was times. Last time we played, NOFX were in Berkeley Square. So it ended up being hundred people and most of them were aise they got turned away from Berkeley

I heard that Michael Stipe said in an r that the Beatles were elevator music he hadn't even ever heard a whole lbum. Would you consider the Beatles music?

I Jim Morrison a third rate poet. I'm rege Stones fan. I don't think the Beatles r too much. It's like Betty and Veronica, a Beatles or Stones. I'd probably go

with REM. I used to not like them at all appreciate what they do. Sometimes it's so big you just want to wait awhile k them out for yourself and see if you

really like them without all the 'entertainment business' around it.

How has the success of Green Day affected your band?

I know a lot of people that don't like them for getting big. If anything, they'll just be a door opener for a hundred more punk bands... which will get signed because punk and Green Day are hot. Probably five will survive 'cause they're good. It's a beautiful thing, you know - Rancid on the radio. I have no complaint about that - it's better than Fleetwood Mac.

How do you feel about 8-Tracks?

Kurt bought Nardwuar's 8-Track and gave it to us and we just scored an 8-Track player at the swapmeet for like five bucks. It works and we put it in the van - it's a portable, seventies-or-age, JC Penny 8-Track. We have Elvis, Neil Young and Neil Diamond.

What would be the philosophy of the band?

Play quality music for many years, survive, and have a good time. And my ultimate one is when

it stops being fun, stop doing it.

Do you think you have had your fifteen minutes of fame?

I don't think so. I hope not. Right now things for us are real good, but we've had so many lineup changes that the Groovie Ghoulies as a band has never had like two or three years to just get moving. It's always been get here, lose someone, get here, lose someone. We've sort of gone two steps forward, two steps back kind of a thing, but it's good now. But fifteen minutes is just a flash in the pan really.

One more question I meant to ask was about your cover of "2000 Man". Is it a cover of the Stones version or the KISS version?

Well that's sort of what the Ghoulies are, you know. If you take the Stones and then KISS and then Ghoulie-fie them... BAM!! You've got a pretty good song. It's like a bastardization.



by Sleuth

The Groovie Ghoulies have just released a full length CD on their own label, Green Door. They also have a bunch of seven inches out and a full length LP cassette, Appetite for adrenachrome. You can contact them at: Groovie Ghoulies c/o Green Door Recording Co., PO Box 2877, Sacramento, CA, 95812

keeping your integrity.

It's a difficult issue. It's hard to balance it out, because you can be all high and moral, but then you wanna make a living, right?

Exactly. To be quite honest, there is nothing I would rather do than make music and make films. Last Christmas I had no money and had to work at the Body Shop, and then I would come home and be too exhausted to think about anything else. If you don't have money then you can't really spend your time doing creative stuff. When it comes down to it, I'd like to have money to free myself up. I don't like starving; it's not fun having people tell you they're cutting your phone off and you're not gonna have heat or electricity. It's not romantic, Goddammit!

Who do you idolize when you were small?

In pop music?

Anything. Harrison Ford.

Why? Because he was Han Solo.

What kind of films do you

just sort of write what's in my heart.

Who do you associate yourself with musically?

Well I guess I'd say my music is in the spirit of Mecca Normal, and that's K. I don't have any Beat Happening records, but I could definitely see some comparisons. I was never in to alternative music at all. I was listening to Mozart. It just happened when I was working with Julie from Bite - we were both working at this cooperative vegetarian cafe - and Julie said, 'Cecil, nobody wants to jam with me, do you wanna jam with me?' And I said, 'Okay, but we have to write a song called "Ew, I Kissed Him!"'.

Who do you idolize when you were small?

In pop music?

Why? Because he was Han Solo.

What kind of films do you

make?

I'm making this film now called *Alice in Wonderland*. It's a modern interpretation of the story, it's all about love angst and romantic love. Each scene deals with a different kind of romantic love, like unrequited love, paternal love, true love, or unabashed love. Instead of the Queen of Hearts, it's the Queen of Broken Hearts. The rabbit is a party girl. It's like a young woman who's discovering herself and discovering how to love herself and to be loved and to love other people. And that it's okay to be alone.

And what does Gordon do?

He made a short film called *Sculley's Visit* which has played a few festivals. He's writing another script now, trying to get money for that. It's nice to be able to work with someone who understands. He loves music just as much as he loves film, just like I do.

Does a lot of your stuff in the movies come into your music? How do they combine?

I think that both are about love and relationships: friends, lovers, parents, love of cinema.

What do you think of bands like Idée du Nord who show films in the background while they play?

I think that I'll have a Nerdy Girl song in one of my films, but I don't know about while I'm playing. I think it's interesting, though. I've played with Pest who had all these Super 8 films playing at the same time. It was *The Empire Strikes Back*...

What bands would you like to play with, that are really cool in your mind?

I think Jale is great; Sloan, the whole Halifax slew.

Anything from the West Coast?

I know, I'm trying to think. I like cub a lot, but sometimes I think they're really great, and sometimes it's like I can't listen to it. It's kinda weird, I think if I had a mixed tape and I put one cub song after each other song I'd be like, cub are genius! I like Pomaceface. I don't know. In ten minutes, I'll be like 'Oh, this and this and this...'.

Have you ever heard Broken Girl, which is Julie's (from Eric's Trip) side project?

I know Julie, but I haven't heard Broken Girl. It's pretty funny, there's Nebraska Girl, Broken Girl, Velocity Girl, Nerdy Girl, Gordon and I were saying we should just be Girl.

There's a band called Ghur! I think.

I don't know. I think the most interesting thing about being in music, for me, is discovering all these bands as I get to play with them, because it was something I never ever knew. The interesting thing is playing with these people and then listening to them, and then you get to talk with them, hang out with them, and you're making all these friends...

What is the future of Nerdy Girl?

Hmm...tour, CD, world domination! Doh!! Wouldn't that be cool? With Gordon?

So what colour would your hair be on the doll?

I think it would have to be a colour where you have magic

markers, and you could change it...

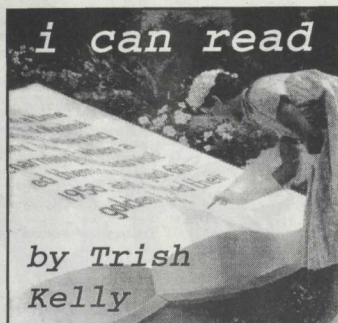
Or air fresher?

When I was in Bite and we played in Moncton, we played with Eric's Trip, the Monoxides, and Hope. It was an allages show, and there were these girls who had the most amazing colour hair. And they were like, 'Oh my god, I love your band!' and I was like, 'Oh my god, I love your hair!' and they were like 'It's air-fresher!' Look, we have some! So me and a bunch of 14 year old girls paraded down to the bathroom and they started scooping this disgusting looking, toxic, fluorescent pink watermelon air-fresher, and they started plopping it on my head. And then no one wanted to sit next to me in the van cuz I had such stinky watermelon hair. But it was a great colour.

Don't forget to look for Nerdy Girl's self-titled cassette (in three cool covers!).

PO Box 42009, Montreal PQ, H2W 2T3
e-mail: cecil@babyton.montreal.qc.ca

By Miko Hoffman and Mark X. laBlanc



Sometimes words are just words, but sometimes they rip through me like first breath. They can be a record of inspiration, grief and emotion. Sorry if I sound a tad dramatic, but that is how I am feeling right now. While I collect myself, read this quote from a great zine called *Fern*: "tell me becuz I'm scared that all my youth is going to change into the boring greys and browns of winter, tell me that this revolution will always be here, no matter what the season, that the stars and hearts we wear as symbols won't get covered up by burly jackets, tell me all the power I feel that I have won't simply disappear simply becuz it isn't summer."

Winter can be draining - the lack of sunlight and play days with friends. But by the time this issue comes out, the days will be getting longer, and spring will be closer than a promise. This month's reading selection follows.

Crash #3

(8.5 X 11, 16 pages)
As a rule, I don't really pay much attention to music. I know that is ironic considering I am writing these words in one, but usually it is boring to read other people's opinions of music. The exceptions to this rule occur when you find a zine with the same musical taste as you, or the writing is really good. The latter is definitely true of *Crash*, and as for the former, if you are into the Olympia/Seattle music scene or you want to read an interview with the always funny Nordwarr, you will like this zine. Send one dollar to: 1202 E. Pike St. #751, Seattle WA, 98122-3934.

Delivered into Garages #2

(8.5 X 11, 48 pages)
This zine is done by the same author as last month's *Some Dumb Girl*, plus a friend. A lot

of this zine is focused on music, but these girls have such an amiable manner that I even enjoy their record reviews. As an example of their quirkiness, what was set up as an interview with the band Buttercup turns into a confrontation between the D.I.G. girls and the boys they say stole their band's name. There is also a *Star Wars* quiz and two full pages dedicated to *Depravity*. Send one dollar to Sharon @ 8 Louis Ave., St. Catharines, ON, L2M 2N5.

Drew #2

(7 X 8.5, 38 pages)
This zine is by a couple of boys who are obsessed with Drew Barrymore. In this issue they tell the hilarious tale of their run in with Ms. Barrymore and Eric from *Hole*. The fact that this zine still exists is thanks to this little incident, which is quite ironic considering Ms. Barrymore's lawyers have just recently expressed their discomfort with this zine. Aside from



this fascination with Drew, this zine also dedicates a few pages to break dancing. Send one dollar for the zine and some extra for court costs to: 501 Hayes #18, San Francisco, CA, 94102.

Fern #8

(5.5 X 11, 32 pages)
The quote in the intro to this column is from this lovely zine that I picked up at Fall Out Records in Seattle. Beautiful words and a breathy writing style bring to life the author's emotions as she travels through the US during one summer vacation. "It's about the triumphs and tragedies of life. making something out of nothing. giving the world your heart and expecting nothing in return. it is about life." One dollar to: PO Box 576, Normal, IL, 61761.

Piche #1

(8.5 X 11, 14 pages)
This is a new local zine that includes some cool poetry, stories of being offered acid, and other personal accounts. Treia really wants mail, so send her some stamps or trades and she promises to write you back. 2330 A Clarke St., Port Moody, BC, V3H 1Y8.

Not Even #5

(8.5 X 11, 32 pages)
A.E. is printed on newspaper. That doesn't mean anything, but it is the first one this issue that I can say that about. It also has very good graphics and layout. The author takes the content of her zine as seriously as she does the layout and discusses homosexuality in ancient Greece, women's self defense courses, domestic violence and the whiteness of hardcore. A very coherent zine filled with information and intelligence. No address.

Ralph #22

(6 X 9, 4 pages)
I love Ralph's poetry. It is short, sweet, and often comes close to heart-breaking. Reading this zine every month has taught me that there is nothing casual about the beatnik lifestyle. Even if you don't like his poetry, you have to be impressed with a man who hand prints his zine on a 1950's Gestner duplicating machine. Send a stamp to: Box 505 - 1288 Broughton St., Vancouver, BC, V6G 2B5.

Residential Garbage #1

(5.5 X 11, 32 pages)

This zine is written by two "straight edge girls with attitude" - or at least that is what they want you to believe. Fortunately, this zine doesn't exhibit the usual annoying straight-edge preaching and the

truth is, the only attitude I get from this zine is sweetness. I like everything in this zine except for the *Forrest Gump* quote. Poetry, short stories, weird dreams, and lots of other stuff. One stamp to: 624 E. 15th St., North Vancouver, BC, V7L 2S2.

Rearing Fork Digest #2 and #4

(4.5 X 5.5, 16 pages)
This minizine reminds me of a fortune cookie collection that someone decided to make into a zine. Each page is full of sentences that don't really seem to have much to do with each other. It is kind of freaky. Kind of profound, but definitely unsettling. Stamps to: R.R. #3 Prince Albert SK, Canada, S6V 5R1.

Thoughts From the Blue Room #2

(8.5 X 11, 10 pages)

A very interesting zine from someone who recently moved here from South Africa. Includes the author's views on the scene in S.A., advice on quitting smoking and lots of poetry by various authors. This zine is political in a subtle way. Send a stamp or dollar to: 1666 Garden Ave., North Vancouver BC, V7P 3A7.

Twenty Foot Eddie

(8.5 X 11, 22 pages)
The creator of this zine wrote me a very nice letter explaining how he wanted me to read his zine, but was afraid I wouldn't like it. I was sure that he was just exaggerating, because most people are self-conscious of their writing. But I did keep in mind his warning of its offensiveness. I hate this kind of build up in a review because it takes a long time and I get angry at myself for giving so much space to things I hate. To keep it brief, this zine tries really hard to be offensive and pass it off as a joke. Well, I'm not laughing. If anyone really wants to know the details, I'll send them my copy (I sure don't want it), but please don't bother to support these misogynists. Box 44561, 2405 E. Broadway, Van. BC, V5M 4R8.

Sarcosis #2

(5.5 X 8.5, 64 pages)
I'm very impressed with the quality of zines coming from the interior of BC these days. *Sarcosis*, which means multiple fleshy tumors, finds its home in Nelson. Noah, with the help of some friends, compiles sixty-four pages of short stories, light-hearted rants and music reviews. I'm not sure how much it is, but send a few bucks to: 3 William St., Nelson, BC, V1L 2P2.

Schuff #2

(8.5 X 11, 28 pages)
Mr. Schreurs, of *Terminal City*, moved to Powell River, in case you didn't know. He occupies his time by listening to music and writing this zine. His zine is music, music, and some intelligent ranting. Jason also gives you a play by play of what he calls the late night "sillies" and what most people know as the Tired Jollies. The layout is very nice and it is always good to see someone approaching subjects with intelligence. Send two dollars to: 7110 Westminster Station, Powell River, BC, V8A 1C6.

Suck #1 and #2

(5.5 X 8.5, 8 pages)
I am so glad that these zines showed up in my mailbox! They are short and very funny. It is hard to describe what is inside and, considering how short they are, I don't want to quote any of the great parts because you'd know the whole thing. If you like satirical girls just oozing with wit, send a dollar or stamp to: 2311 McGill Rd., Kamloops, BC, V2C 6N2.

You Ride a Horse Rather Less Well Than Another Horse Would #2

(7 X 9, 24 pages)
I really like this zine, but gawd, I hate writing out that title. The comics, in which the authors re-

count their day, are funny and very readable. Their reviews are fair and the musical quotes are very interesting. This issue includes your very own copy of the board game Clue, but the *Reservoir Dogs* version. Send a trade or a stamp to: P.O. Box 44090 6518 East Hastings St., Burnaby, BC, V5B 4Y2.

Yum #2

(8.5 X 11, 20 pages)
This zine takes full advantage of it's large format and crams a load of ideas on each page. A lot of people write to these girls and they really can't understand it. "We write about us - our personalities, likes and dislikes. So it's weird that so many people like us." When you read *Yum*, it is easy to understand why it is so likable. Everyone appreciates a writer who is this accurate and personable. And they just darn cute. Send a little money to: 6303 Beaver Cr., Kamloops, BC, Canada, V2C 4V2.

I hope you find something good to read and that everyone continues to send me stuff for review. See you in the New Year my friends.

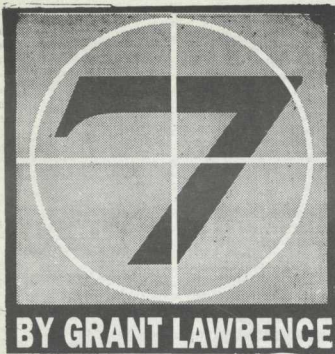
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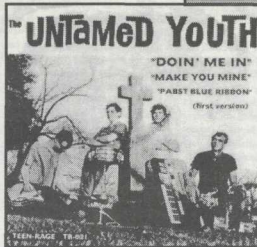


Last month I was all over the USA with my rock group and I've collected a fine array of records I plan to share with you. But first, as always, we must cover the local releases.

Ottawa transplant **Wandering Lucy** has finally got her record out! When I returned home I was pleased to find Lucy's 7" in my box, but was a little insulted when I found the note attached: "Dear Grant, Write a good review or just don't bother." Sorry babe, it ain't that simple. When I review a record my opinion is what's printed, negative or positive, no matter what! (Unless you want to discuss, say, a "financial" agreement...) In your case, Miss Wandering Lucy, your four songs of hypnotic beat-box surf have managed to soothe my inner savagery. (For those unfamiliar with Lucy's blunt charm, she's a one person show - just her, a guitar and a subtle little drum machine.) The A-side of this EP features two slow, moody instrumentals (entitled "Hit" and "Blacklist Bob") on which Lucy manages to maintain a great vintage guitar tone throughout. Side B has two more superb songs: "Surly", the only number to showcase Lucy's incredibly soft voice, and "Bizeum", another minimal instrumental. Truly an original beat happening, and a good use of a drum machine. (Wandering Lucy, R-2404 Guelph St., Vancouver BC, V5T 3P3).

For the next local release we have... a surf band from Surrey! Sounding like they're from the same time-school as the Falcons and the Surfdrifters, **Mark Brodie and the Beaver Patrol** have produced three surf tunes so immaculately clean you could eat off 'em. I'm sure all the Beaver Patrol's moms are all

very proud of this record cuz it reminds them of the elevator music Woodward's would play on the wild Saturday afternoon shopping sprees of '63. This EP, cutely titled "To Surf And Protect", would be good music to play chess to but forget about surfing - you could doze off and hit the reef. To be blunt: tune in, turn up or fuck off. To be objective: fans of straight instro-surf will probably enjoy... but I like a little more crud on my cookie, you know what I mean? (Eager Beaver Records, 12160 Bound, ary Dr. South, Surrey BC, V3X



2B7).

The **Untamed Youth** are the crud I'm talking about. One of the greatest surf bands to have ever graced the genre, they grew up in the 1980's, 2,000 miles from the Pacific Ocean in Columbia, Missouri! With three awesome LPs of pure surf and hot rod music under their belts, the Untamed Youth sadly decided to pack it in last year. But last month in Tuscaloosa, Alabama I was lucky enough to find this new 7", a re-issue of the band's earliest recordings from a Missouri record store! It's the Untamed Youth cranking out raw garage

punk at it's cruddiest and most honest form. The three songs ("Doin' Me In", "Make You Mine" and "Pabst Blue Ribbon") will most likely sound like shit to those unfamiliar with the UT's other recorded brilliance, but to an old fan like myself, this record is a gold nugget. (Note: "Doin' Me In" originally appeared on *Nardwaz Records'* first release, the *Oh God My Mom's On Channel Ten* compilation, where the Untamed Youth performed under the guise of the Teen Challengers.) (Teen-Rage Records, P.O. Box 304, Hollywood, CA, 90078, USA).

Picking up where the Untamed Youth left off, here comes another surf band: **The Phantom Five**, from Nashville, Tennessee, the "City Of Music". The Phantoms fumble the baton here a bit, performing four fairly generic instrumentals. All just a good beat and melody, just



nothing too distinct to call their own, you know? Included is a cover of "My Favorite Martian", but it still sounds like an intermis-

sion record! Bum's song "Why Go Out Of Your Way" is another fantastic chestnut of sonic power-pop in the steadfast tradition of their past rockagale. An excellent tune, as usual. The female led **Fift and the Mach III** try to keep up with Bum on "Chu Chu Little Baby", an overtly tiny and indiscoverable rock song. Sounding like it's mostly due to an uneven studio mix, Fift doesn't do it for me. Let's play "Why Go Out Of Your Way" again. And again! And again! (1+2, Gloria Hatsuho 601, Nishi-shinjuku, Tokyo 160 JAPAN).

Besides our Bum, one of the greatest rock'n'roll bands rolling today must be **Hoboken, New Jersey's The Swingin' Neckbreakers!** With a great album and a handful of cool singles out there, these rockers are gaining a steady rep as one of the hottest groups going. This new record, "You Better Dig It" b/w "Come On And Sing", follows in their patented Little Richard-meets-the Sonics style and both songs are highlighted by powerful vocals. I found this copy in Texas, but it's worth mailing overseas for. (Screaming Apple Records, Dautenbachstr. 14, 50939 Köln, Germany).

So much for the good, here's the bad and the ugly... San Francisco's **The Clarke Nova** are nothing but a terrible grunge band. Their 7" "Cell" b/w "Dumbflower" sucks. I'm sorry my slugging is so blatant, but I have a special grudge against these sorry fucks. My combo just played with these jerks in Albuquerque, New Mexico of all godforsaken places, and the Clarke Nova are one of those holier-than-thou bands that act like they're at Madison Square



Gardens when in actuality they're in the worst dive in the south west. And to add insult to injury they covered our poor, innocent van with their goddamn stickers while we

were performing!!!! Don't laugh!!!! It pissed me off!!!! (Send dog poo to 316 Lawton, San Francisco, CA, 94122, USA).

Down in Texas, rock'n'roll gets a little more respect. Ask anyone on the Lone Star State who their best bands are and they will most surely tell you **Sugar Shack** and, even more obscure, **The Sons of Hercules** from San Antonio. The Sons play a furious, runaway band of garage rock'n'roll in a Stones-meets-the Ramones style with some Texan attitude thrown in for a local feel. The Sons incorporate awesome guitar solos, double-time bass playing, solid, original drumming and real vocals to form a great combination of unbridled energy. Forget the Alamo, remember the Sons of Hercules. (Unclean Records, P.O. Box 49737, Austin, TX, 78765, USA).

Mailed to me recently from New York is a new record from a band called **Kittywinder**. Their songs "Wishing Well" and "Narrow Canal" are abstract semi-spokenword female rant stuff with no structure or melody, and the song themes make my skin crawl. To investigate, write "em. (Zero Hour Records, 1600 Broadway, Suite 701, New York, NY, 10019, USA).

Viva Knieval, also a heavy-duty girl band, was Kathleen Hanna's first group before the fabulously famous Bikini Kill. Viva Knieval is a little more 'rock' than the 'Kill, but as Miz Hanna's liner notes point out, the message of Viva is in the lyrics, not the beat. Kathleen formed this band as a vent for her rage towards the violent shit she was subjected to in her volunteer work at the rape relief shelter. The songs are pretty much anti-men ("Boy Poison" and "Die Vermin") but this, if any, is a pretty wise and productive way to go about expressing rage. Maybe more of you angry folks out there should stop damaging yourselves and others and form a rock band. (That may sound snide and sarcastic, but it ain't meant to be.) (Ultra-sound Records, c/o Cindy Wolfe, 215 10th Ave. SE #7, Olympia, WA, 98501, USA).

From the politically astute to a political non-entirety, San Diego's **Uncle Joe's Big Off Driver** are back with two more good-time, hard-drivin', boogie-woogie American "Championship Rock'n'Roll" tunes. There's

not much to be said about **U.B.O.D.**, that I didn't just type, except maybe the word 'drunk', and neither of these two songs ("Don't Go" and "Cold Turkey") deviate too much from the usual Uncle Joe program. Fun stuff. (Scheming Intelligence, 3025 Plaza Blvd., National City, CA, 91950, USA).

Man oh man, there sure is a hefty wad of instrumental surf out there! This one by **The Volcanos** has got to be the third or fourth this month! "Krakatoa" and "Side-swipe" are two more '60's surf tunes, a little more over-driven and live than most, highlighted with some great, high-speed guitar pluckin'. This band moves about the Mark Brodie elevator surf for one reason: it rocks.

For the finale of the month, the **3-D Invisibles** pump out two 'creep' tunes of Cramps-style over-the-top garage rock'n'roll. Unfortunately, the 3-D's quickly become cramped by sickeningly generic lyrics such as, "There's a robot monster from outer space! Gonna scare everyone all over the place." Gimme a break! I hate it when a band gets a great sound and blows it with nonsensical, heard-it-a-thousand-times-before lyrics... Oh wait! The Ramones do that and they're my mentors! Oh, forget it. (Volcanos and 3-Ds both on Neutronic Pop Records, Royal Oak, MI, 48068, USA).

By the way, welcome to 1995! Here's my top ten lists for the greatest records of 1994:

- TOP TEN LOCAL 7"s: 1994**
1. BUM - Mrs. Rock And Roll
 2. ZUM-PANO - Wraparoundshades
 3. PLUTO - Deastar
 4. BUM/FIFT and THE MACH II - split
 5. CUB - Volcano
 6. HORSEY - Go Light
 7. THE BEAUTICIANS - Getting Stronger
 8. SPARKMARKER - Scallen
 9. WANDERING LUCY - S/T
 10. UNEVEN STEPS - Cactus Eye

- TOP TEN WORLD 7"s: 1994**
1. RANCID - Radio Radio
 2. SCREECHING WEASEL - Suzanne Is Getting Married
 3. THE FALL-OUTS - Sleep
 4. DEVIL DOGS - Radio Beat
 5. TEENGENERATE - And Friends
 6. SEAWEED - Go Your Own Way
 7. JULES - Cat
 8. SUBSONICS - The Fly
 9. BIKINI KILL - New Radio
 10. GROOVIE HOULIES - Hello, Hello

reformed Sons of Freedom (and the long lost Mia). However, I found the drums to be the most impressive element in this song, adding a malleable ambience that belies the modern primitive Dadaism evidenced on the cassette cover. Shit, did I just say that?

Finally, there's one more tape I want to bring up, if only because it's unlike anything I've heard in quite a while. We're talking the **Big City Orchestra** here, with a six-track noise collection entitled *Quirks in Law*. (While not exactly Vancouver product, it fits loosely into this column due to the contributions of one Jupiter G-X Larsen, the Christ-like figurehead (or Christ-like as one can be with a bald head, untrimmed beard and an eye-patch) of longtime Vancouver noise-parody/terrorist art-punk-pop ensemble The Haters.) The tracks, tending to fall in the 8-10 minute range and wielding such titles and "Bluff as Bull Beef", "Ruffian Scalded the Devil", and "Field Lane Duck", are trance-inducing drones so peaceful Lamonte Young would turn green with envy.

Nonetheless, they still possess an adventurous edge that separates this from other types of ambient music, especially that new age shit that's churned out to accompany one's magna-sipping after a good bout of Yogic flying. I mean *really* separates. The closest thing I've heard recently that I could compare it to is the *T.A.G.C. Meontological Research Recordings C.D.* put out a few years ago by the Anti-Group (*Quirks in Law* itself is a least a couple years old) but with a more clinical laboratory-esque approach than the B.C.O. are privy to. Some of the tape effects used by B.C.O., resemble the sounds made by unidentified animals in a cave or at night-time in some heavily vegetated field with no humans around for hundreds of miles. At least that's what I get out of it. DS

ALL-AGES SHOWS!

Wednesday, December 28: *Flash* fanzine 100 issue anniversary w/ Ten Days Late, M-Blanket & guests at Southwall.

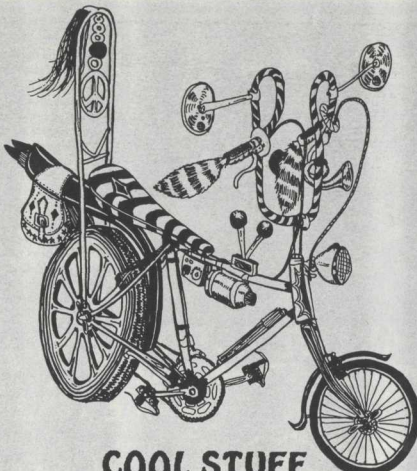
Wednesday, January 4: Sparkmarker, Submission Hold (formerly Insult to Injury), Area 51 (from Seattle) - featuring members of Applesseed) and guests at Crostown Traffic.

Wednesday, January 18: The Smugglers w/ Lookout! recording sensations The Potatomen and special guests at Crostown Traffic.

Friday, January 20: dhs, Strain and Daygo Abortions at the New York Theatre.

Saturday, January 28: Record release party (*Come Out, Come Out*) for Mint Recording artists cub w/ Sparkmarker and Gob at the New York Theatre.

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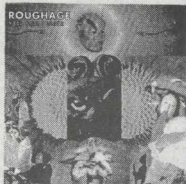
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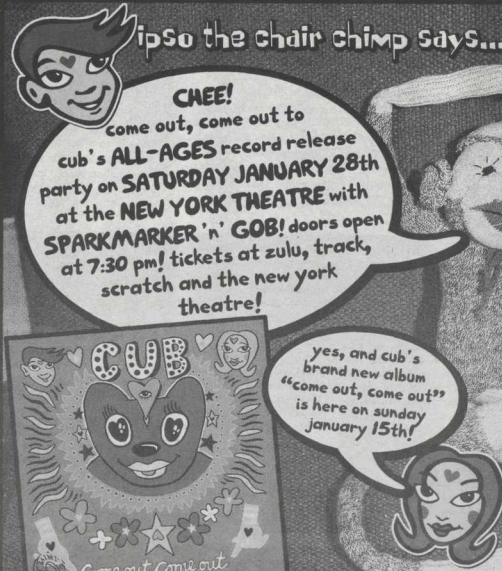
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REAL LIVE ACTION

SHINDIG FINALS

Starfish Room

Friday, December 16

Oh my, what a scandal! For a moment there it looked as though Grant Lawrence, our stylish and witty host for the evening, was going to have to fight his way out of the Starfish Room. And all because of those pesky kitty-core sensations Meow...

But I'm getting ahead of myself here. The evening started out with the melodic power-pop of the Papillomas, a spunky threesome from Nanaimo with a bunch of catchy tunes and a lead singer who does a wicked 'belly dance' across the stage. It took a while for the audience to warm up to them, but, largely thanks to the pioneering kung-fu dance moves of one young scenter, a fair sized crowd eventually formed in front of the stage

and hopped along to music.

Next up was Underwater Sunshine with some more power-pop, albeit a less aggressive variety than that of The Papillomas. I don't know about these guys; the audience seemed to like them a lot but I found their songs to be rather limp and lifeless and there overall sound to be a bit generic. They weren't bad, they were just dull.

Meow, on the other hand, were bad. Really bad. I had seen them once before in the preliminaries and at the time I thought they were entertaining enough to forgive their musical incompetence, but on this night I was not amused. Not only were they out of time and out of sync, which I expected, but they had none of the charm that makes them tolerable the first time round. Listening to their clamorous cacophony was

just plain painful, and watching the undersexed nineteen year-old boys dance and drool at their feet was just plain embarrassing. BUT THEY WON!!!! Half the audience had their faces screwed into a grimace and their fingers in their ears, but Meow still won! Are fur bikinis really that influential? Has the lo-fi craze finally brought us to this sorry state of affairs? Were the other judges getting more free beer than me? I don't know, but I sure as hell got out of the Starfish Room before the crowd got ugly and stared hunting down those responsible for this travesty of musical justice. It was, to quote the oh-so-clever young woman sitting beside me, a cat-astrophe.

Dylan Griffith

SUGAR

MAGNAPOP

Commodore Ballroom

Thursday, December 15

Legend had it that Sugar gigs were places where ears went to die, so I did something I rarely do before going to this show: I brought earplugs. Bleeding eardrums...

Openers Magnapop played a loud, bass heavy set that did nothing to ease my concern for my hearing. They didn't exactly 'wow' me with their songs, which could fit into a genre suggested by their name - think Veruca Salt with a little more of the calcium (heavier that is) - but they certainly intrigued me enough to want to listen to their recorded works. Bob Mould even graced the stage earlier than expected as he came out to play with

Magnapop on their last song.

After a thirty minute break, Sugar meandered on-stage and earplugs were readied all around the Commodore. But as it turned out, they weren't necessary. The band was loud, but not outrageously so. In fact, it seemed like they were quieter than Magnapop, and far clearer in their mix (which suits them just fine). I even dared to remove my noise blockers.

Bob Mould may very well be a machine who can crank out the tunes with effortless ease, and many of Sugar's songs do have an almost formulaic sound, but they're just so damn catchy and pleasing to listen to! Three releases into their existence, Sugar has become a staple on my CD player. Live, Sugar spews out so much energy (and sometimes ferocity) in their overall performance that the song writing that is otherwise

so appealing almost falls into the background. Even songs that don't stand out on the CD took on a whole new life, particularly "Your Favourite Things", which was improved upon incredibly. Keyboards, which are an integral part in many of Sugar's recorded songs, were nowhere to be found in their live set and there were also some melodies that differed from those originally recorded. I was left with the impression that Bob Mould's voice is unable to reproduce much of the range (three or four octaves, if that) displayed on CD, and so he worked within a more uniform vocal area. Hey, it still sounded great, so who's to complain?

The evening was completed seventy minutes after Sugar began, but not without an encore that included something I haven't seen since my (regrettable) days of arena concert-going. The

singer and guitar player from Magnapop joined the headliners on stage and the whole ensemble was soon playing a cover of the Kinks "You Really Got Me." A curious choice, I thought, but the bands played it well and had fun and the audience was into it. It may have been a bit cliché, but if Bob Mould is responsible for making Sugar as good as it is, he can do anything else he damn well pleases.

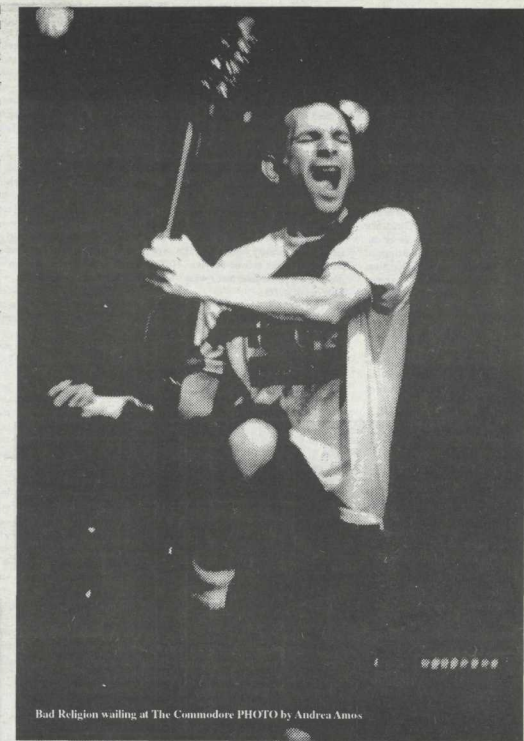
Brian Wieser

GINGER

Town Pump

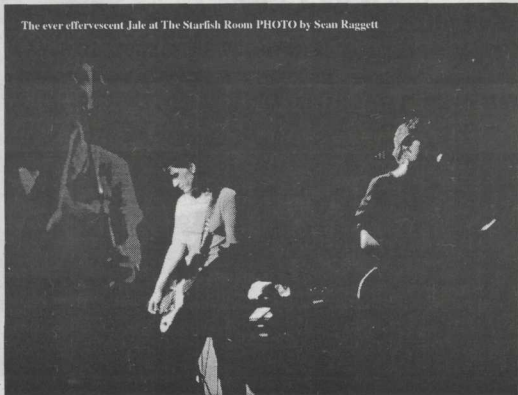
Friday, December 9

I like these guys and I would love to say tons of good things about them. The problem is, they seem to attract an audience of strong-boned kids born and bred in the suburbs and bearing slightly vacuous facial expressions. Oh Vancouver! If you could



Bad Religion wailing at The Commodore PHOTO by Andrea Amos

The ever effervescent Jale at The Starfish Room PHOTO by Sean Raggett



have seen that excuse for a mosh pit, full of Melrose addicts with Volvo keys jangling in their pockets with every half-hearted lurch...

As for the show itself, there was some wicked slide guitar and plenty of good harmonies, but I wanted another voice to make a richer, three-part vocal. Maybe it's just me pining for the old Grapes, but can't they get one of those new guitar guys to sing?

There were the obligatory skewed-pop-culture references, including an encore of an old ELO number (don't ask me which one) and a truly boring rendition of "Santa Claus Is Coming to Town" to end the show. Yawn. (There was also a ten minute break at one point during which Tom Hooper gave a monologue about how he once got stoned with Steve Fonyo in the back of Fonyo's convertible K-car in Rutland. Then, mercifully, he woke up the other band members and they all jumped back into the music.) To the band's credit though, there were a few solid packages of pop heaven (including "Earth Revolves Around You"), and some of them weren't even Grapes of Wrath tunes.

Keith Orpen

DDT
RCKNDY, Seattle
Friday, December something

Five o'clock on a Friday afternoon and I'm having camp flashbacks: Once again I am on a bus with forty or so other kids, heading off for a great time without our parents. Except this time we all have leather jackets, tattoos and beer. Well, we don't actually have any beer yet, 'cause we haven't reached the border.

That's right kids, I was on my way to camp DDT on the highway to Hell. Or Seattle, whichever came first. For a mere \$25, my fellow campers (including DDT themselves, friends, fans, media types, industry types, the lovely and charming Bif Naked, and the lovely and charming bus driver Al) and I were off to America to drink beer and listen to some good ol' Canadian rock 'n' roll.

Our first stop was, as always, the border, where we waited for half an hour or so while Immigration officials poked and prodded DDT with sharp sticks. Dealing with border henchmen over, we

then descended en masse on a stunned-looking convenience store to pick up necessary supplies. (ahem) Finally we were really on our way: the Partridge Family was on the TV, the CD player was (almost) blasting the Mighty Mighty Bosstones, and we were all looking about as generationally stereotyped as is possible.

We arrived at the RCKNDY in Seattle with plenty of time to spare and proceeded to/continued to drink ourselves silly waiting for DDT to start. ("I'm not hitting on you," said the guy from the Province, "I just can't stand up anymore.") DDT have gotten a lot of hype lately, and while that's usually pretty irritating, they actually deserve it. Hard core white boy rap, funk, ska, and hollering into megaphones is all well and good, but these guys have style and a warped sense of humour that put them over the top. Listen carefully to the lyrics of "Black-Haired Crime" or "McDDT" and crack up. At the RCKNDY, the band put on their standard high-energy show to a small crowd that seemed absolutely determined to give themselves whiplash bouncing around. Meanwhile, singers Corey and Brian tried not to slip on some questionable liquids on the stage; an especially difficult task since at least half of DDT were two feet up in the air at any given time. A great show, as usual.

A bunch of us went to go catch the Jesus Lizard at Moe's, so I missed seeing Silly Rabbit. The Jesus Lizard was great though, despite being in a rather foul mood. (At one point the bass player even stopped what he was doing and started fighting with a member of the audience.) Anyway, somehow or other we made it back to the RCKNDY and the bus and piled onboard for the quiet ride home. (Quiet 'cause a lot of people were passed out.) When we finally got back to Vancouver and staggered off the bus everyone seemed a bit dazed and slightly the worse for wear, but happy none the less. No mosquitoes, no creepy counselors and lots of good music - send your kid to camp DDT next summer!

Tara

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SCREECHING WEASEL How to Make Enemies and Irritate People (Lookout!)

Before commencing with this album review, I must comment on the brilliant title of this album. It could very well be the motto for anyone who has ever offered their opinion within *Discorder's* pages! Like Screeching Weasel, there's just something about this rag that seems to piss everyone off at some time or another. But at least we're still here, which is more than I can say for good ol' shit-disturbin' Screeching Weasel. *How to Make Friends and Irritate People* is Screeching Weasel's last album ever. That's right, after a shit-load of amazing punk rock records, the Chicago foursome are finally calling it a done deal. Due in part to an ever changing line-up (Green Day bassist Mike Dirnt plays bass and does the great backup vocal harmonies on this record), the mighty asshole himself, lead vocalist Mr. Ben Weasel, made the final decision to end it all.

Thankfully, the band has left us with this monster swan-song LP, frothing at the mouth with twelve rabid songs of energized, youthful punk bursts. SW's songs have always been a tour of bygone pop culture, and the tradition continues here with songs like "Planet of the Apes", "I Wrote Holden Caulfield" and "99", the latter an ode to the femme fatale Agent 99 from the '60s TV sitcom *Get Smart*. Inside, there's a complete and very thorough discography which details each and every song SW ever released, including several bootlegs that plague the band. There's also a curt good-bye from Ben himself.

There's word that Ben has already formed a new band called the Riverdales (the name based on Archie Andrew's

hometown) to follow in the Screeching Weasel power-pop vein, but whatever happens, I'll never tire of spinning this and every other Screeching Weasel record. Their music is attitude-ridden, but it has feeling. There are vicious love songs, vicious stabs at society, and just down right vicious "I Hate You" songs, but it's still great shit, and we just lost another hot band.

Good-bye Screeching Weasel, we hardly knew ye.

Granti Lawrence



VINCE GUARALDI TRIO A Charlie Brown Christmas Original Soundtrack (Fantasy)

I have never before wholeheartedly endorsed a product for money. In fact, I've never endorsed a product for money half or no-heartedly, either. My dynamic personality has never been solicited by purveyors of products for public consumption and thus I've never even had the opportunity to consider such a moral dilemma as convincing strangers to buy crap. But if I had to sell a product, I would want to really believe in it. (Especially if it was for an infomercial. I could never fake enthusiasm, or anything else, for a whole half-hour.) This sound track is a product whose praises I could sing, and whose tunes I could hum, for days.

Perhaps you've never seen the Charles Shultz "classic" 1965 holiday special *A Charlie*

Brown Christmas. Perhaps in the country you grew up in, they showed *A Charlie Brown Christmas* or *It's Ramadan, Charlie Brown*. If you missed it, or you've been avoiding it as part of an unwanted childhood, the cartoon is great and its music is sublime. It was about time that someone got the nifty idea to re-release this time capsule of swinging, laid-back sixties jazz.

Everyone knows Guaraldi's most famous composition, "Linus and Lucy", aka "The Peanuts Theme" and it is included on this disc. (A favorite party ritual? Put on "Linus and Lucy", pick a peanuts dance move and GO!) So are the accomplished jazz pianist Guaraldi's astounding reworkings of traditional holiday faves such as "O Tannenbaum" and "What Child Is This" ("Greensleeves"). This is, hands down, the best silver piece of plastic I've bought all year. Convinced yet? What if I tell you your mom will love it, too? Just think, instead of yet another heavy rotation holiday with the old scratched copy of Bing Crosby's *White Christmas*, *Run Rudolph Run* by the Ray Conniff Singers, and *A Kenny and Dolly Christmas*, you could be easing back on the familial couch, sipping dad's overpoured rum and eggnog, and grooving to the hippest yuletide CD in Christendom. And I swear on my grandma's scalloped potatoes that I did not receive an endorsement fee for this promotion.

Tania Bolskaya

THE CRAMPS

Flame Job (Medicine)

The Cramps are, as they say in the deep south, *THE SHIT!* Closing in on twenty bloody years as a band, The Cramps never cease to amaze by putting out album after album of pure, real rock 'n' roll. They haven't changed much since those earlier days in New York, (except maybe conforming a bit by adding a bass in the '90's) and, pound for pound, it's the same psycho-billy crud they invented way back when.

Plagued with line-up changes, legal hassles, and revolving record labels, it's a miracle that the Cramps are alive and kicking ass. From the braven screech of the kick-off track "Mean Machine" to the first single "Let's Get Fucked Up" to the cool, crisp closing of the classic rock 'n' roll road song "Route 66", Lux, Poison, and the relative newcomers Slim Chance and Harry Drumdini could torch any other

'rock 'n' roll' band anywhere, anytime. The Cramps know how to do it, they do it well, and they do it right and smear it in your face at all times. Let's hope their flame never dies.

Granti Lawrence



THE STONE ROSES

Second Coming (DGC)

If you want to become legendary, either die or disappear. It worked for James Dean, didn't it? I mean, do you really think that he would be nearly as famous as he is if it wasn't for that nasty spill he took in his little red speedster? Have you actually seen a James Dean movie?

The Stone Roses almost became legends too, having released one album of breezy, wah-wah pedal pop bliss and then fading from memory as the release of their follow up was delayed...and delayed...and delayed. Twenty years from now we all could have looked back and sighed, "If only they'd released another album...". Our collective imaginations uniting with the decaying dreams of British music journalists in conjuring up the greatest album of all time. But no, the bastards had to go and record another damn album and blow it all.

The unfortunately-not-sotongue-in-cheek-ily titled *Second Coming* eschews the un-

derstated melodic poppiness that made tracks from the first album such as "Elephant Stone" and "She Bangs a Drum" so appealing. Instead, The Stone Roses go for epic majesty and serious guitar wanking on their overly anticipated sophomore effort, trying desperately to live up to the album's title (in more ways than one). But rock'n'roll was never meant to be majestic, and consequently songs such as "Ten Story Love Song" and "Tears" come off as overwrought stadium anthems. And as for shameless displays of guitar virtuosity, "Daybreak" is by far the most masturbatory song on the album, a seven minute supreme love jam that becomes immensely more appealing after a large joint.

Less wanky is "Driving South", which contains some heavy shredding and a cool 'n' catchy refrain ("You ain't young nor pretty and you sure as hell can't sing/Anytime you want to sell your soul I've got a toll free number you can ring") and the opening track, "Breaking Into Heaven", which has a delicious little riff in its chorus. Also good is "Your Star Will Shine", the only mellow song on the album that comes across with any sincerity, and, despite the fact that it sounds like the song that could have saved the career of Jesus Jones, the frenetic "Begging You."

A solid album with a few really smoking tracks, *Second Coming* confirms that The Stone Roses are still a great band after all this time. They just shouldn't try so hard to prove it.

Dylan Griffith

HIP CLUB GROOVE

Trailer Park Hip Hop (murdercords)

Trailer Park Hip Hop is the debut release of Hip Club Groove, a rap group from Nova Scotia that consists of two talented MC's, MacKenzie and Cheklove Shakil, and the skillful DJ Moves. The tracks this crew puts together are fresh and definitely show promise, having a distinct hip hop flavour without merely redoing what other groups have done before. DJ Moves is at times amazing on the turntables and both MCs produce original rhymes which flow extremely well. The lyrics, easy to understand (more than can be said for many rappers), are original and entertaining. Given a chance, this group could definitely break out of their trailer park and hold their own in the big time.

Alistair Savage

NEGATIVLAND

Time Zone Exchange Project (Sealand)

The world is being controlled by a transcontinental information organization called The Universal Media Netweb. Everyone is hooked on a decision-enhancing drug called Mertz, an up-to-date mental supplement that brings old fashioned decisiveness to modern living. All this and every vital world event to have happened in the last one-hundred and twenty-four years is directly linked to one mysterious man, C. Elliot Friday. Who is he? No one is quite sure. Is he good or evil? No one knows that either, but Negativland and the Over the Edge Free Radio show are here to guide us through the chaos that is short wave radio transmission.

This report/album brings up



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many questions. Did Emilia Ehrhart really die? Or did she crash on C. Elliott Friday's synthetic island? (Cary Grant had a violent interaction with Emilia Ehrhart's ghost on that island. And he caught it on audio tape.) Did C. Elliott Friday single handedly cause the coup in Russia and in turn the fall of the communist empire? Did C. Elliott Friday invent the Nazi regime? What does the president have to say about all of this? Has the richest man in history been running the world under his vision of a utopian society? Is this the world conspiracy we've all heard so much about?

If these questions worry, interest and/or confuse you, then I suggest you take a healthy dose of Mertz mental supplement and carefully listen to the over two hours of this report straight from the Time Zones Exchange front. And if these questions don't worry, interest or confuse you then you're probably already full of Mertz. (Available through: Negativmailorder, 109 Minna #391, San Francisco, CA, 94105.)

Coclin Knight

GRANT LEE BUFFALO Mighty Joe Moon (Slash)

Given the range and diversity of instruments used on this album, including acoustic and electric guitars, banjo, dobro, mandolin, harmonica piano, pump organ, tambourine, tabla, maracas, marimba, shakers and aquired hunka of metal, one might expect it to have a fairly distinctive sound. *Mighty Joe Moon*, however is not nearly as unique as one might be led to believe. It is pretty laid back and acoustic, and lead Buffalo Grant Lee Philips' vocals are reasonably strong and possess a bit of a twang, but the album tends to drag a bit at times. There are some good songs, such as "Mockingbird" and "Lady Godiva and Me" (which remind me slightly of American Music Club in places), but the songwriting seems to be, on the whole, on the weak side. While I enjoy the overall sound of the band, there are too many average songs which prevent this release from being a great one.

Fred derF

hHEAD

Jerk

(IRS)

Flawless delivery of some pretty drab songwriting. Reminiscent of Pearl Jam but not even 1/2 as good. (And I don't even like Pearl Jam.) Consistency? Not a problem as far as these 13 songs are concerned: I can

hardly tell one middle-of-the-road song from another. The obvious question that arises is, "Why?"

Of course there are a few highlights, such as the song "University", but I'd rather that *Jerk* was a pretty good three song EP instead of the not so good LP that it is.

W.W.



THE GRASSY KNOLL

The Grassy Knoll (Netwerk)

If you're into the local rave scene at all, you've probably boogied at least one night away to the stylin' beats put out by DJ Quest, who, assuming it's the same DJ Quest, also spins on this platter from local combo The Grassy Knoll. (They're on Netwerk and there's no other address given, so I'm assuming they're local.) Playing a sort of ominous form of acid jazz, The Grassy Knoll is, in addition to Quest, David Revelli (drums), Jonathan Byerly (saxophone), Chris Grady (trumpet), Beth Custer (alto and bass clarinet) and Baba Dura (tabla). Together, these six musicians mix heavy, slow beats with a variety of samples and frenetic jazz improvisation to create a swinging, laid back groove that is as eerie as it is soothing. Most of these tracks are tailor made for post-rave chillin', but a couple, such as "Evolution #9", have enough up-tempo funk to get those butt-cheeks twitching. Cool stuff.

Dylan Griffith

BOB WISEMAN

Beware of Bob

(Sabre Toque Records)

For several years now I've convinced myself that Bob Wiseman was the best thing about Blue Rodeo, that he gave them an intangible edge that disappeared when he left the band. That edge is certainly to be found on his latest solo release, *Beware of Bob*, but, unlike his past releases, the music contained herein is a series of improvisations (with sidekicks Don Kerr on drums and Hugh Phillips on bass). As such, it is subject to both the pros and cons of recorded spontaneity: lots of great musical ideas both rhythmically and melodically, but in between those bursts, you must

wait. And wait. And wait. Not surprisingly, there is an innate lack of structure to the recordings which can be appreciated for the freedom it provides the musicians: sometimes, however, it can only be tolerated for the moments of fun and creative music that you know will eventually follow.

It's interesting that Bob Wiseman is now working on an album with Bruce McCullough of *Kids in the Hall*, for the recorded works of these two performers are similar in many ways. *The Kids in the Hall* can be appreciated for the immensely hilarious skits that comprise the bulk of their shows, but, on occasion, there are excruciatingly dull scenes which give one good cause to grimace. Nonetheless, you would never turn it off - it's all part of watching the process of innovating. And the same description is applicable for describing Wiseman's music: it's adventurous, creative and sometimes it works. I suppose that's what matters, but if you don't like it, just remember that you've been warned. *Beware of Bob* indeed.

Brian Wieser

AL TUCK AND NO ACTION *Brave Last Days* (Murderecords)

This is a nice surprise...from Halifax's Sloan-owned and operated *Murderecords* comes forth a fellow named Al Tuck, along with his musical combo No Action, to produce this recording entitled *Brave Last Days*. Surprising it is simply because I was expecting to be blasted out of my seat by some latter-day Sloan/Eric's Trip/Thrush Hermit pop noisemakers, but was instead treated to eight light, mostly acoustic beatnik folk tunes performed in the tradition of Pete Seger or early Bob Dylan. Al Tuck's scratchy, wavering yet confident voice, backed by odd bits of acoustic and slide guitar, harmonica and snare drum, is very reminiscent of the early sixties acoustic folk sound, yet still manages to maintain a current, up to date 'today' presence.

Save this album for a late, late drive, and be sure you're wired. With Al Tuck and No Action I'm sure you'll achieve perfect equilibrium.

Grant Lawrence

VICTORIA WILLIAMS

Loose

(Mammoth)

Read any review of this album and the word innocent will pop up at least ten times to describe everything from Williams' vo-

cal to her guitar sound to her lyrics. Record reviewers are famous for using ambiguous, indefinite language in their reviews, probably to sound knowledgeable or, more likely, to cover the fact that it takes no great talent to listen to a record and say what you think.

Nevertheless, innocent is an apt way to describe Victoria Williams. On *Loose*, her first album in a number of years, she sounds like a cartoon character: her lyrics are totally devoid of cynicism or any political message and say nothing profound or insightful about love or life in general. Her world is the trolley world of Mr. Rogers' neighbourhood; the album a backyard barbeque jamboree. From her whimsical cover of Louis Armstrong's "What a Wonderful World" to the psychedelic "Sunshine Country", her album is very child-like without being

childish. Featuring vocals by R.E.M.'s Mike Mills and the Jayhawk's Mark Olson, and produced by Paul Fox, who has also produced Bjork, this southern folk-style offering is a celebration of all that is good in the world. For Victoria Williams, who returned from battle with multiple sclerosis, that's quite a bit.

T. Wong

VARIOUS ARTISTS

Beat the Retreat - Songs by Richard Thompson (Capitol)

Well, it's yet another tribute CD and this time around it's a bunch of artists doing Richard Thompson tunes. Do we really need another tribute album? Will this ever end? Anyway, this has got to be one of the dumbest releases I've heard in quite a while. There is a lot of overlap as some musicians (Robert

Lloyd, David Hidalgo, DJ Bonebrake) play on several of the songs, and producer John Chelew is in on 14 of the 16 tracks by artists such as X, Bob Mould, Bonnie Raitt, Dinosaur Jr., and Graham Parker. I would have preferred hearing 16 different approaches to the songs as opposed to hearing almost all the artists guided by a common producer with a vision as to how the album should sound. Even the best performances on this CD (David Byrne's "Just the Motion", R.E.M.'s "Wall of Death", Shawn Colvin and Loudon Wainwright III's "A Heart Needs a Home") are, at best, average, and this release is, in general, thoroughly uninspiring.

Fred derF

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CHARTS

January 94 LONG VINYL 50

1 blaise pascal	forever ep	cave canem
2 eric's trip	forever again	sub pop
3 various artists	rock stars kill	kill rock stars
4 superchunk	driveway to driveway ep	merge
5 sale	promise ep	sub pop
6 buttersbury	crumble	merge
7 yasu and mary chain	come on ep	warner
8 antietam	rope-a-dope	homestead
9 julianne lucking	big broad	kill rock stars
10 various artists	5 rows of teeth	merge
11 the poster children	just like you ep	sire
12 cup shoot cup	release	interscope
13 various artists	punk o' rama	epitaph
14 various artists	a far cry	c/s
15 frontline assembly	millennium	roadrunner
16 laurie anderson	bright red	warner
17 dead can dance	toward the within	4ad
18 the fastbacks	answer the phone	sup pop
19 lif naked	bif naked	plus
20 furanoface	this will make you happy	cargo
21 the cynics	no siesta tonite	get hip
22 boycazer	more songs about ...	slumberland
23 gob	gob	positive
24 the technical jod	the technical jod	spinart
25 gas buffer	one inch masters	epitaph
26 little fyodor	dance of the salted slug	elephant 6
27 stercolab	vow and flutter ep	elektra
28 mr. right & mr. wrong	one down and two to go	wrong
29 al truck and no action	brave last days	murder
30 keith murray	the most beautifullest ...	jive
31 soulfood 76	velour zoe	worldwide

32 evasion of conformity	deliverance	columbia
33 radial spangle	symp macrae	beggar's banquet
34 grand theft audio	realms 1.0 the discovery	empire
35 the kent 3	screaming youth fantastic bag of banners	
36 hhead	jerky	irs
37 kittens	dobberman	independent
38 the goats	no goats, no glory	riffhouse
39 come	don't ask, don't tell	matador
40 saog	burning kingdom	drag city
41 the treepeople	actual re-enactment	c/s
42 girls against boys	cruise yourself	touch and go
43 the wedding present	valenti	island
44 peyjoy	sawing	sealand
45 negativeland	over the edge vol. 2	quartz
46 the welfare starlets	underground	spaceanne
47 gloo girls	attention shoppers	celuloid
48 les secretaires volantes	meconium	en guard
49 mercy rule	providence	relativity
50 the bouncing souls	the good, the bad ...	byr records

January 94 SHORT VINYL 35

1 huevos rancheros	go west young bee	top drawer
2 the peaches	cup of glory	kill rock stars
3 xupano	wraparound shades	sub pop
4 wandering lacy	hit	independent
5 the grifters	queens of the table waters	sub pop
6 the perkadas	attack me	roto-flex
7 the primate 5	she cleans house	rat city
8 elastics	stutter	deceptive
9 the figgs	nise velvet	natt
10 witch hamel	just don't try	bubblegum smile
11 sourash	suck up to rachel	it is
12 butt trumpet	primitive emma	eml
13 penny division	jack u off	empty
14 starpower	stargirl	kill rock stars
15 the frogs	now you know you're black	matador
16 pretty mary sunshine	-nessica	spontaneous
17 asalia small	i was wondering what ...	candy floss
18 velocity girl	your silent face	merge
19 sugar planet	cloudy pop	narcotic
20 moonsocket	spaced-odd-ditties	sappy
21 engine	20	no life
22 cheves	repeat the ending	matador
23 turkish delight	try harder	independent
24 milktoes fairies	special rites	kill rock stars
25 dirty bird	ideology and power	tamper
26 the selices	one time only	trademark
27 the throes	i like to eat fish	flying tart
28 broken girl	dog love part ii	sappy
29 boycott	greed	trench
30 flying saucer attack	land beyond the sun	drag city
31 gaunt	national postal museum	pot's ashtray
32 king kong	hot dog days	drag city
33 the tourettes	hidden keys to loving ...	lookout
34 toaster	the buddha	blast-o-platter
35 tax	channel #5	ifa

January 94 INDIE HOME JOBS

1 meet daisy	eliot's shape
2 pipedream	transcience
3 lashedack	big dump
4 the papillomas	pelt
5 kreviss	expose
6 potbelly	trampoline
7 groverfur	i like you
8 pipespeak	put up, shut up
9 gloriosa	muhammad ali
10 tattle tale	a girl's toolbox
11 uneven steps	empty paneled glass of three
12 kid champion	luminites
13 dbe	solitaire
14 derivative duo	eine kleine visit
15 the mindgrind	club nitty gritty
16 mystarons	inferno
17 vinaigrettes	blind spot
18 the macrackins	willy killigen
19 thees gotham city vil	thees bag i'm in
20 pumpkinhead	flamingo killer

HOMEBASS

1 various artists	technohed 3	react
2 chosen few	whitelabel	okum
3 network	conditions	novamute
4 gto	data trax vol.1	react
5 technohed	jetset	okum
6 ascorbin acid	sweet liberty	23 frankfurt
7 emanuel top	lobotomie	novamute
8 search & destroy	return to madness	okum
9 sons of da noise	jungle hop ep	kickin'
10 the source exp...	different journeys lp	r & s

HIP-HOP 12" VINYL

1 mobb deep	shook ones pt. 2	bmj/loud
2 the alkaholiks	daan!	bmj/loud
3 scarfaze	i never seen a man cry	noo trybe
4 ground floor	one, two	bandoola
5 ras kase	won't catch me runnin'	patchwerk
6 keith murray	the most beautifullest...lp	bmj/give
7 brand nubian	everything is everything lp	elektra
8 the pharcyde	the rubbers song	e s i
9 common sense	i used to love h.a.r.	relativity
10 the roots	proceed	geffen

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WED 21 Spearhead (Michael Franti from Disposable Heroes of Hiphoprisy) at Richard's on Richards... Two Trains w/ Out of Nowhere at the Town Pump... J Knutson & band at the Railway Club... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Room... The Craze at The End Cafe... Wonderland w/DJs Lace & Little T at MaRs... Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room... SuK w/DJ Czech at Luvafair... DISORDER January issue hits the streets (we hope)...

THU 22 Spirit of Christmas at the Railway Club... Moist & hHead at the Commodore (ALL AGES)... Soul Crib at the Malcolm Lowry Room... Big Tall Garden, Upperlevels, Arms Akimbo & Lickelone at the Town Pump... Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone... Hogan sings Holiday at the Alma Street Cafe...

FRI 23 The Paperboys at the Railway Club... Moist and hHead at the Commodore... The Flu & The Road at the Malcolm Lowry Room... Freeway Persuasion, Morris Minor, This Side Up at the Hungry Eye... Caligula at the Plaza Theatre... Terror of Tiny Town w/guests at the Starfish Room... The Grames Brothers at the Town Pump... Piramide/Rumba Calzada at the Fraser Hall...

SAT 24 Bughouse Five at the Railway Club...

SUN 25 Ho ho ho...

MON 26 Zoo Boogaloo w/DJs Spun-K & Czech at the Starfish... Bughouse Five at the Railway Club... The Craze at the Automobile...

TUE 27 Veda Hille and her band at the Railway Club... Sons of Freedom w/ Liquid at the Town Pump... djs Jon Hardy & Druna at the Shaggy Horse...

WED 28 Flash fanzine 10th issue anniversary w/Ten Days Late, M-Blanket & guests at the Southwall (ALL AGES)... An Evening with(out) Dimwit/The Four Horsemen, Modernettes, Stone Crazy, Frank Frink 5, Bottom Feeders at the Commodore... Veda Hille and her band at the Railway Club... The Bourbon Tabernacle Choir at the Town Pump... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Horse... The Craze at The End Cafe... Wonderland w/DJs Lace & Little T at MaRs... Vinyl w/DJs T-Bone & Dickey Doo at the Starfish Room... SuK w/DJ Czech at Luvafair...

THU 29 Jazzman Devils at the Railway Club... The Beauticians at the Malcolm Lowry Room... Nero's Rome at the Hungry Eye... The Bourbon Tabernacle Choir at the Town Pump... Tinga Tinga w/DJs Flyte & Friendly Planet at the Twilight Zone... djs Clarence & David Love Jones at the Piccadilly Pub...

FRI 30 Jazzman Devils at the Railway Club... Circus In Flames at the Malcolm Lowry Room... The Bourbon Tabernacle Choir at the Town Pump... Waiting For God at the Hungry Eye... Caligula at the Plaza Theatre...

SAT 31 New Years Eve Bash w/ The Real McKenzies at the Railway Club... DDT at the Hungry Eye... 7 Year Bitch, Unsane, Bloodless & Steel Wool at the Off Ramp... E.S.P. presents EP-0CH w/ lots of djs, call Bassix... She Stole My Beer at the Town Pump... Funkyard at the Ivanhoe and at the Penthouse... Wallstreet at Breakers... The Rocky Horror Picture Show at the Plaza Theatre...

JANUARY

SUN 1 Happy New Year! How's the hangover?

MON 2 CITR PRESENTS GEEK LOVE AT THE PIT PUB... B.B. King at the Orpheum Theatre... Zoo Boogaloo w/djs Spun-K & Czech at the Starfish Room...

TUE 3 djs Jon Hardy & Druna at the Shaggy Horse...

WED 4 Sparkmarker, Submission Hold, Area 51 and guests at Crostown Traffic (ALL AGES)... Chixdiggit! at the Starfish Room... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Horse...

THU 5 Subsonic Thursdays at the Pit Pub w/ The Grames Brothers, the Rootabeggars... djs Clarence & David Love Jones at the Piccadilly Pub...

FRI 6 Big Tall Garden, Shademakers, Smokeaters at the Starfish Room... Martingale at Koerners Pub...

SAT 7 Daylo Abortions, Seamen & Gob at the Starfish Room... House of Commons & The Deadcats at the Falls Pub (in the Niagara Hotel)...

SUN 8 GoGo Jazz Lounge djs Michael Golf & Lovely Lisa at the Arts Club Theatre...

MON 9 CITR PRESENTS GEEK LOVE AT THE PIT PUB... Zoo Boogaloo w/djs Spun-K & Czech at the Starfish Room...

TUE 10 djs Jon Hardy & Druna at the Shaggy Horse...

WED 11 Deus Ex Machina & Bates Motel at the Starfish Room... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Horse...

THU 12 Subsonic Thursdays at the Pit Pub w/ She Stole My Beer, Cinnamon... She Screams, Audio Graffiti & Little Games at the Starfish Room... djs Clarence & David Love Jones at the Piccadilly Pub...

FRI 13 CITR PRESENTS Trumans Water, New Bad Things & Irving Klaw Trio at the Anza Club... The Paperboys at Koerners Pub...

SAT 14 Whoa, looks like a pretty damn boring weekend.

SUN 15 GoGo Jazz Lounge djs Michael Golf & Lovely Lisa at the Arts Club Theatre...

MON 16 CITR PRESENTS GEEK LOVE AT THE PIT PUB... Zoo Boogaloo w/djs Spun-K & Czech at the Starfish Room...

TUE 17 djs Jon Hardy & Druna at the Shaggy Horse...

WED 18 The Smugglers, the Potatomen at Crostown Traffic... ALL AGES... Feeding Like Butterflies at the Starfish Room... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Horse...

THU 19 Subsonic Thursdays at the Pit Pub w/ Plato, ThrillSquad... djs Clarence & David Love Jones at the Piccadilly Pub...

FRI 20 Daylo Abortions, Strain, d.b.s. at the New York Theatre (7:30 - ALL AGES)... The Stoaters at Koerners Pub...

SAT 21 Memphis Slax, Soul Crib, dj Michael Golf at the Starfish Room...

SUN 22 GoGo Jazz Lounge djs Michael Golf & Lovely Lisa at the Arts Club Theatre...

MON 23 CITR PRESENTS GEEK LOVE AT THE PIT PUB... Zoo Boogaloo w/djs Spun-K & Czech at the Starfish Room...

TUE 24 Slayer, Biohazard, Machinehead at the PNE Forum... djs Jon Hardy & Druna at the Shaggy Horse...

WED 25 Numb, Waiting for God, Black Atmosphere at the Starfish Room... djs Jon Hardy, T. Bone, Dickey Doo at the Shaggy Horse...

THU 26 Subsonic Thursdays at the Pit Pub w/ Mathew Good, Taste of Joy... djs Clarence & David Love Jones at the Piccadilly Pub...

FRI 27 Rattle and Dash at Koerners Pub...

SAT 28 cub w/ Sparkmarker and Ghost at the New York Theatre (8pm - ALL AGES)...

SUN 29 GoGo Jazz Lounge djs Michael Golf & Lovely Lisa at the Arts Club Theatre...

MON 30 Zoo Boogaloo w/djs Spun-K & Czech at the Starfish Room...

TUE 31 djs Jon Hardy & Druna at the Shaggy Horse...

VENUES	VENUES	VENUES	VENUES	VENUES	VENUES
Alma Street Cafe	2505 Alma (at Broadway)	222 2244	Anza Club	3 W 8th (Mount Pleasant)	876 7128
Arts Hotline		684 2787	at Gallery	110 W Hastings (downtown)	685 0509
Bassix		689 7734	Backstage Lounge	1585 Johnston (Granville Island)	687 1354
Cafe Deux Soleil	2096 Commercial (the Drive)	254 1195	Cafe Vieux Montreal	317 E Broadway (Mount Pleasant)	873 1331
Carpice Theatre	965 Granville (Granville Mall)	683 6099	Celebrities	1022 Davie (West End)	689 1380
CNImax Theatre	959 Canada Place (downtown)	682 4269	Commodore Ballroom	870 Granville (Granville Mall)	681 7838
Crostown Traffic	316 W Hastings (downtown)	669 7573	Denman Place Cinema	1030 Denman (West End)	683 2201
District Coffee	1035 Mainland (Yaletown)		Firehall Arts Centre	280 E Cordova (at Main)	689 0926
Food Not Bombs Vancouver		872 6719	Glass Slipper	2714 Prince Edward (Mount Pleasant)	877 0066
Graceland	1250 Richards (downtown)	688 2648	Hastings Community Centre	2096 E Hastings (East Van)	255 2606
Hemp B.C.	324 W Hastings (downtown)	681 4620	Hollywood Theatre	3123 W Broadway (Kitsilano)	738 3211
Hungry Eye	23 W Cordova (Gastown)	688 5351	Koerner's Pub	Gate 4 (UBC)	822 0999
Luv-A-Fair	1275 Seymour (downtown)	251 6626	Lux Theatre	59 E Hastings (Gastown)	685 3288
Malcolm Lowry Room	4125 E Hastings (Burnaby)	682 5455	Maximum Blues Pub	1176 Granville (downtown)	688 4701
Odyssey	1251 Howe (West End)	689 5256	Old American	928 Main (downtown)	682 3291
Orpheum Theatre	Smith & Seymour (downtown)	665 3050	Pacific Cinematheque	1131 Howe (downtown)	731 3456
Paradise Cinema	919 Granville (Granville Mall)	681 1732	Park Theatre	3440 Cambie (South Vancouver)	876 2747
Piccadilly Pub	630 W Pender (downtown)	682 3221	Pit Pub basement	Student Union Building (UBC)	822 6273
Punk Listings		685 7050	Railway Club	579 Dunsmuir (downtown)	684 PUNX
Ridge Cinema	3131 Arbutus (at 16th Avenue)	738 6311	Russian Hall	600 Campbell (Chinatown)	684 6200
Shaggy Horse	818 Richards (downtown)	688 2923	Southwest 23rd & Lonsdale	(North Van)	980 5202
Speedy O'Tubbs Fairview	(Bellingham)	(206) 734 1539	Starfish Room	1055 Homer (downtown)	682 4171
Starlight Cinema	935 Denman (West End)	689 0096	Station Street Arts Centre	930 Station (downtown)	688 3312
3B Tavern	1226 State (Bellingham)	(206) 734 1881	Town Pump	66 Water Street (Gastown)	683 6695
Twilight Zone	7 Alexander (Gastown)	682 8550	UBC SUBTHEATRE (UBC)		822 3697
UBC Grand Centre Gate 4 (UBC)		822 0999	Vancouver East Cultural Centre	1895 Venables	254 9578
Vancouver Folk Song Society	1090 W. 70th	526 2804	Vancouver Press Club	2215 Granville	738 7015
Varsity Theatre	4375 W 10th Avenue (Point Grey)	222 2235	Video In 1965 Main	(South Van)	872 8337
Vogue Theatre	918 Granville (Granville Mall)	827 6205	Waterfront Theatre	1405 Anderson (Granville Is.)	685 6217
W.I.S.E. Hall	1882 Adanac (the Drive)	254 5858	Yale Blues Pub	1300 Granville (downtown)	681 9253

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I'm Scrammin'
To MEDINA
To Get Your
Present

Cool Jesus
I'll Whip Up
Some Fly Bongo
Beats While Your
Gone

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The Pick of the Litter '94

We've coerced, threatened, cajoled, pleaded, and begged our staff into telling us what they thought were the most significant releases from the year that now draws to a close. Here, for your edification and illumination, are the results of our labours. The lists are in no particular order. If you missed any of them while perusing the stacks, we invite you to check 'em out. Use one of our three CD listening booths if you like!

brady

Bedhead
Thirty Ought Six
Codeine
Guided By Voices
Eleventh Dream Day
Turbid
Jambou
Smag
Swell
Palace Brothers

What Fun Life Was
Bosatzki
The White Birch
Bee Thousand
Ursa Major
Turbid
Far Four Own Special Sweetheart
Burning Kingdom
41
An Arrow Through the Bitch EP

christine

St Etienne
Stereoab
Wedding Present
Blur
Suede
Sebadoh
Sawleaf
Pizzicato Five
Guided By Voices
Global Communication

Tiger Bay
Mars Audiotronic
Watusi
Punklife
Dog Man Star
Bake Sale
Quigley
Made in USA
Bee Thousand
76' 14"

daisy

Nick Cave
Pavement
American Music Club
Cocaine
Guided By Voices
Hole
Palace Brothers
Mississippi John Hurt
Swell
Latin Playboys

Let Love In
Crooked Rain, Crooked Rain
San Francisco
Peel
Bee Thousand
Live Through This
Palace
(Anthology)
41
Latin Playboys

grant h

Pelva
Drive Like Jehu
Smag
Latin Playboys
Unwound
Eleventh Dream Day
Palace Brothers
Blaise Pascal
Shelco
Portishead

Celebrate the New Dark Age
Yank Crime
Burning Kingdom
Latin Playboys
New Plastic Ideas
Ursa Major
Palace
Foreward
At Action Park
Dummy

grant m

Guided By Voices
Drive Alvin
Eleventh Dream Day
Portishead
Pale Saints
Crimes
Giant Sand
360s
Zillion
Paladins

Bee Thousand
King of California
Ursa Major
Dummy
Slow Buildings
Loved
Glim
Strawberry Zone
Lord of the Harvest
Ticket Home

miko

Ant Bracco
Gob
Excuse Seventeen
Various
Good Horsey
Butterfly
Evaporators
Pussy Division
Crayon
Heavenly

Out of Range
Gob
Excuse Seventeen
Rock Stars Kill
Kazoo
Crumble
France (7" single)
Dellflowered
Factory
The Decline and Fall of...

nick

Palace Brothers
Eleventh Dream Day
Loren Mazzacane
Raymond Listen and the Loric
Silver Jews and Nico
Lids Husk
Bugskill
Pavement
Younger Day
Flying Saucer Attack

Palace
Ursa Major
Moonyeon
The Loric Root Orchestra
Old New York 7"
Evening at the Grange
Quixotic
Crooked Rain, Crooked Rain
Younger Day
VHF #1

paul m

Giant Sand
Came
Guided By Voices
Two Dollar Guitar
Swell
Eleventh Dream Day
Beck
Flaming Lips
Built to Spill
American Music Club

Glim
Don't Ask, Don't Tell
Bee Thousand
Let Me Bring You Down
41
Ursa Major
One Foot in the Grave
Providing Needles...
Car/Girl 7"
San Francisco

paul t

Big Drill Car
Pavement
Red Red Meat
Samiam
Everclear
Arcwelder
Drive Like Jehu
Algham Whigs
Nick Cave
Lee Harvey Oswald Band

No Worse for the Wear
Crooked Rain, Crooked Rain
Jimmywine Majestic
Clumsy
World of Noise
Taxes
Yank Crime
Ass Ponys
Let Love In
A Taste of Prison

randy

Halo Benders
Palace Brothers
Kicking Giant
Various
Crayon
Sunny Day Real Estate
Sebadoh
Pizzicato Five
Heaven's To Betty
Sparkmarker

Gad Don't Make No Junk
Palace
Allen
Periscope
Brick Factory
Diary
Bake Sale
Five by Five EP
Calculated
Products and Accessories

robbynn

Crayon
Shoon
Various
Sebadoh
Jamm Dresh
Sparkmarker
Various
Thrush Hermit
Green Day
Various

Brick Factory
Twice Removed
Rock Stars Kill
Sebadoh
Team Dresh 7"
Products and Accessories
Periscope
Smart Bomb
Dookie
A Day in the Park

steakface

St Etienne
Daytona
Lee Scratch Perry
The Golden Palominos
Tom Robinson
Killing Joke
Offspring
Julian Cope
Zillion
Strange Percels

Tiger Bay
Chicane
Time Bomb
Pere
Love Over Rage
Pandemonium
Smash
Autogeddon
Lord of the Harvest
Disconnected

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